

PREFACE

For the last thirty three years my inner life has focused on the Hindu tāntrik tradition and that has led me to explore a large number of obscure texts. More uncomfortably, it led me to work with a number of practices which have aided this small attempt to rescue some of the past and bring it into the present.

I make no pretence to be a scholar. No doubt there are others far better equipped to

INTRODUCTION

The tantrik goddess is one, as many of its traditional texts state, although each has her own attributes and place in a complex iconography. This itself conceals an inner philosophy that is identical with the flame which burns without fuel in the heart of every man and woman.

But if you're a six year old child regularly watching cartoons on TV, or someone even much older, you probably think you know who or what Kālī is. She appears in various shows—almost invariably as an evil demoness who the badly animated superhero has to conquer.

Almost alone amongst all the tāntrik deities, Kālī has captured the imagination of the West because of her gruesome appearance and the rites associated with her. But rather than reviled, she is revered by countless millions of people. Ramakrishna, the famous Indian sage and saint, was one of her devotees; Rabindranath Tagore another. It's no coincidence that both these great men came from Bengal, for it is there that she continues to receive oblations and offerings of flesh. Nevertheless, traces of her worship are found throughout India and former territories of India.

Her bad reputation in the West probably sprang from her association with the cult of the Thuggees, suppressed by the British during the days of empire. The Thuggees—the word gave rise to our word *thug*—were actually Muslims who took the goddess Kālī as their tutelary deity. They specialised in ensnaring and then robbing and murdering travellers. Originally, they were only supposed to attack male travellers and in their latter days attributed their downfall to the fact they had started to kill woman travellers too.

Kālī pre-dates the Thuggees, possibly by several thousands of years. Some have associated her with the primordial goddess existing in India before the Aryan invaders imposed their Vedic ways and manners on the native population. No one truly knows her origin.

She does, however, have an uncanny and an ambiguous image. Modern pictures of her show her standing on the dead body of her consort Śiva, with four arms, a necklace

of fifty human skulls, a girdle of human arms, holding an axe, a trident, a severed human head and a bowl of blood.

Around her rages a battle—she herself is the colour of a thundercloud. Her protruding tongue drips with the fresh blood of her enemies. But this image is simply one of many, as we shall see. She is the goddess in her form as Dakṣiṇā Kālikā—one of the most popular Bengali images of the goddess. Her guises are many, and include Bhadrā (auspicious) Kālī, Śmaśanā (cremation ground) Kālī, and a host of others.

It is only in the great tāntrik traditions that we find the real meaning of the gruesome images associated with Kālikā. Although Hinduism was much reviled by early Western investigators for its idolatry and pantheistic practices, this was really a narrow view. Tāntrik texts repeatedly speak of the Devīs or goddesses as being aspects of the one goddess. The same holds true for the male aspects. As individual humans all reflect the macrocosm, it's fair to describe the gods and goddesses of tantra as specialised aspects of ourselves—and, therefore, of life itself.

Yet life has its dark and its light sides. Death and love, in the tāntrik tradition, are two sides of the same coin. As we look to the sky, we can see the Sun and Moon as symbols of male and female, of Śiva and Śakti. In the tantras, the Moon is often taken as a symbol of the Devī—whether in its dark or its bright fortnight. When She wanes, her images and her iconography become progressively more dark and fearsome. But when She waxes, so her images brighten. When She is full, She is Devī Tripurā, a high symbol of sexuality and life.

Sir John Woodroffe (Arthur Avalon), writing in the *Garland of Letters*, says Kālī is the deity in her aspect as withdrawing time into itself. “Kālī is so called because She devours Kāla (Time) and then resumes Her own dark formlessness.” Woodroffe says some have speculated that Kālī was originally the Goddess of the Vindhya Hills, conquered by the Aryans. The necklace of skulls which makes up her image, he adds, are those of white people.

The texts give insight into the tāntrik idea of Kālī. In the *Kulacūḍāmaṇī Tantra* (KT), a nigama, Lord Śiva asks questions answered by Devī, the goddess. It is, probably, one of the oldest tantras, according to Woodroffe, who published the Sanskrit text in his *Tāntrik Texts* series.

In seven short chapters, Devī expounds the essence of her worship, sometimes in beautiful language. But the uncanny side of Kaula and Kālī worship is dwelt on in great detail, with references to siddhis—magical powers—including a mysterious process where the tāntrik adept leaves his body at night, apparently so he can engage in sexual intercourse with Śaktis. Animal sacrifice also has a place in this tantra, including using the bones of a dead black cat to make a magical powder.

The siddhis play a large part in the worship of the uncanny goddess Kālī. The main tāntrik rites are called the six acts (satkarma) of pacifying, subjugating, paralysing, obstructing, driving away, and death-dealing. But the KT includes others such as Parapurapraveśana, which is the power of reviving a corpse; Anjana, an ointment which lets a sādhaka see through solid walls; Khadgā which gives invulnerability to swords; Khecarī, which gives the power of flying and Pāduka Siddhi, magical sandals which take you great distances, rather like seven league boots.

Certainly, the importance of having a suitable Śakti forms the essence of the instructions Devī gives to Śiva. Devī here takes the form of Mahiṣamardini, more popularly known as Durgā, who destroyed the two arch-demons Śumbha and Niśumbha

in an epic battle between the goddess and the throng of demons.

It was at this time, according to legend, that Durgā created Kālī, emanating her out of her third eye.

We learn more of Durgā's legends and myths from the *Kālikāpurāṇa* (KP), an influential source. The Devī, Mahāmāyā, appeared as Bhadrakālī—identical with Mahiṣāmardini—in order to slay the demon Mahiṣā. He had fallen into a deep sleep on a mountain and had a terrible dream in which Bhadrakālī cut asunder his head with her sword and drank his blood.

The demon started to worship Bhadrakālī and when Mahāmāyā appeared to him again in a later age to slaughter him again, he asked a boon of her. Devī replied that he could have his boon, and he asked her for the favour that he would never leave the service of her feet again. Devī replied that his boon was granted. "When you have been killed by me in the fight, O demon Mahiṣā, you shall never leave my feet, there is no doubt about it. In every place where worship of me takes place, there (will be worship) of you; as regards your body, O Dānava, it is to be worshipped and meditated upon at the same time." For this reason, the image of Mahiṣāmardini always has her trampling the buffalo Mahiṣā.

When She, the goddess, is dark, She is Devī Kālikā, an equally high symbol of death and destruction. Throughout Her different manifestations and phases, She remains the one true goddess, Śakti, energy itself. She is symbolised by the yoni and the female cycle, which also shows waxing and waning throughout the month. Her spouse, Śiva, is symbolised by the Sun, by the phallus, by sperm, and as an emblem of consciousness without attributes. According to the tāntrik phraseology "Only when Śiva is united with Śakti has Śiva power to act. Otherwise he is a corpse (Śava)."

Another black deity of the Indian sub-continent has a close connection with Kālī—Krṣṇa. According to the *Kālīvilāsa Tantra* (KaT), he was born from the golden goddess Gaurī, who turned black after she was hit by an arrow from the Indian Cupid, Kāma. Kāma is Krṣṇa.

Kālī is Śakti, the great goddess, creating the three guṇas: sattvas, rajas and tamas. These principles are the substance of she whose play (lila) is their modification. Kālī is the first and foremost of the ten aspects of the goddess. She is pure sattvas, pure spirit.

Those that have the aim of worshipping the goddess are known as a sādhaka (male) or a sādhvika (female) and can worship Devī in any of ten forms for the fruition of his or her desires. Devī's ten major forms are Kālī, Tārā, Śodasi, Bhuvaneśvarī, Bhairavī, Chinnamastā, Dhūmāvatī, Bagalā, Mātaṅgī and Kamalā. To a sādhaka, to know these is to know the universe, as she is both space and time and beyond these categories. Each form has its own dhyāna (meditation), yantra (diagram), mantra (sound form) and sādhana (actions).

Mahāvidyā Kālī is the primordial Devī who is the root of all the Great Knowledges (mahāvidyā). Worshipped by sādhakas and sādhvikas, her outer forms are fearful. She destroys time, is time, and is the night of eternity. Kālī, certainly in the left hand tāntrik tradition, requires sexual intercourse as part of her worship. According to Sir John Woodroffe, in his introduction to the *Karpūrādi Stotra* (KS), for paśus—those of a base disposition—sexual sādhana at night is forbidden. "The Paśu is still bound by the paśa (bonds) of desire, etc., and he is, therefore, not adhikāri, for that which, if undertaken by the unfit, will only make these bonds stronger."

Verse 10 of the KS spells out the practice. "If by night, Thy devotee unclothed,

with dishevelled hair, recites whilst meditating on Thee, thy mantra, when with his Śakti youthful, full-breasted, and heavy-hipped such an one makes all powers subject to him and dwells on the earth ever a seer."

The Kālī sādhana takes place on a Tuesday, at midnight, in the cremation ground. Here, surrounded by jackals, owls and other uncanny creatures of the night, the sādhaka and his śakti select a newly dead male corpse, which should be, according to the texts, of a young man—preferably a king, a hero or a warrior. If he has recently died in battle, so much the better. Placing the corpse face downwards, the two draw the Kālīyantra on his back, offer each other food, wine and other good things, and then commence the act of ritual sex. At the close of intercourse, the man offers his Śakti one of her public hairs smeared with his semen and, if she is menstruating, blood.

Woodroffe says that the worship of Kālī in this way by paśus is totally forbidden by Śiva, quoting the influential *Niruttara Tantra* (NT) as his source. "By the worship of Kālī without Divyabhāva and Vīrabhāva the worshipper suffers pain at every step and goes to hell. If a man who is of the Paśubhāva worships Kālī then he goes to the Raurava Hell until the time of final dissolution."

As to the matter of a suitable śakti for the sexual rites of Kālī, the NT suggests that when a sādhaka has already achieved success with his own śakti, he may then worship another woman. But Woodroffe claims this other woman is the supreme Śakti in the sādhaka's own body.

The cremation ground is often interpreted as the place where all desires are burnt away. Before realising kaivalya (liberation), the sādhaka must burn away all the taboos and conditionings which prevent this liberation.

The cremation ground (śmaśāna) is also the supreme nādi or channel within the human organism—the suṣumnā, the royal road of Kuṇḍalinī. On the sādhaka within the śmaśāna yantra is Śakti, both entwined in close sexual embrace. She is the human form of Kālī, as he is the human form of Śiva. Both are forever united. The NT says (2, 27) "The cremation ground is of two kinds, O Devī, the pyre and the renowned yoni. Śiva is the phallus, Kuleśāni! So Mahākāla said." Questioned later by Śrī Devī in the same tantra, Śiva says that the vagina is Dakṣinā herself, in the form of the three gunas, the essence of Brahmā, Viṣṇu and Śiva. "When she has the semen of Śiva, she is Śiva-Śakti."

The KS comments on animal sacrifice. Verse 19 says that worshippers of Kālī who sacrifice the flesh of cats, camels, sheep, buffaloes, goats and men to her become accomplished. A commentary by a Kaula, Vimalānanda Svāmī, claims these animals represent the six enemies with the goat representing lust, the buffalo anger, the cat greed, the sheep delusion, the camel envy. Man represents pride. However, according to other sources, only a king may perform sacrifice of a man. At the great temple of the Devī at Kamākhyā in Assam, archaeological evidence indicates that in the past kings did perform such sacrifices. Animal sacrifice to Kālī continues in some parts of India to this day.

Who, then, is Kālī? Devī gives her own description in the KC.

"I am Great Nature, consciousness, bliss, the quintessence, devotedly praised. Where I am, there are no Brahmā, Hara, Śambhu or other devas, nor is there creation, maintenance or dissolution. Where I am, there is no attachment, happiness, sadness, liberation, goodness, faith, atheism, guru or disciple.

"When I, desiring creation, cover myself with my Māyā and become triple and

ecstatic in my wanton love play, I am Vikarini, giving rise to the various things.

“The five elements and the 108 lingams arise, while Brahma and the other devas, the three worlds, Bhur-Bhuvah-Svah spontaneously come into manifestation.

“By mutual differences of Śiva and Śakti, the (three) guṇas originate. All things, such as Brahmā and so forth, are my parts, born from my being. Dividing and blending, the various tantras, mantras and kulas manifest. After withdrawing the five fold universe, I, Lalitā, become of the nature of nirvāṇa. Once more, men, great nature, egoism, the five elements, sattvas, rajas and tamas become manifested. This universe of parts appears and is then dissolved.

“O All-Knowing One, if I am known, what need is there for revealed scriptures and sādhana? If I am unknown, what use for pūja and revealed text? I am the essence of creation, manifested as woman, intoxicated with sexual desire, in order to know you as guru, you with whom I am one. Even given this, Mahādeva, my true nature still remains secret.”

This compilation has been recast and re-written since the first edition, which was available only in PDF format. I have chosen to include three translations of very different tantras to cast different light on the tradition, while I have also added material to the different sections to illustrate other aspects of Kālī. Other supplementary information, and abstracts and translations of tantrik material can be found on the Hindu Tantrik web site at www.shivashakti.com.

Mike Magee, London 2007

INNER WISDOM

THE CREMATION GROUND

Kālī’s paramount place of worship is in the cremation ground, preferably at the dead of night, on a suitable day of the waning Moon, either a Tuesday, sacred to Mars, or a Saturday, sacred to Saturn.

Here, her nature becomes clear and apparent. For an adept in the worship of Kālī, the whole world is a śmaśāna (cremation ground), and She, the true form of time, who by herself creates and destroys all, is personified as the pyre.

There, after life, all mortals and their wishes, dreams and reflections come to their fruition, a pile of worthless ashes.

Yet, as with most other tāntrik symbolism, the meaning of this cremation pyre operates on multiple levels. The pyre is also the yoni of the Devī, and the pile of ashes the sperm left after consummation of sexual intercourse. Or, inwardly, the pyre is the great fire at the end of time, situated within the centre of the spine, generating great bliss but, at the same time, also burning up all internal illusions during the bliss of realisation.

Certainly, it is a dangerous practice to look on the face of death without any fear. It requires heroism, so the sādhana is the province of a vīra, who dares to look into Kālī’s three burning eyes and be consumed by her all-devouring and pitiless fire.

Mere paśus are too frightened to face the death of egoism, whether symbolised by

their mental complex or their physical form. Some tantras go into great detail about the nature of the corpse a sādhaka should use for his sādhana. The *Kaulāvalinirnaya* says that it should be well preserved, and the body of a healthy man who was young, brave and good looking. Preferably, he should have died in battle, but those struck by lightning, drowned, or executed are also usable. A sādhaka should never kill for his sādhana!

The following extract, from the tāntrik compendium *Devirahasya*, describes a śmaśāna pūja for heroes and heroines who dare to look into the face of their own deaths.

Śmaśāna Worship

Śrī Bhairava said: Devī, listen, I speak of the terrible sādhana in the cremation ground. A sādhaka becomes Bhairava using this technique of worship.

Śrī Devī said: Lord, because of my great devotion, be favourable to me! This secret injunction of sādhana in the cremation ground is unknown to me. Now tell me of that which is renowned in all the tantras.

Śrī Bhairava said: Devī, there are thirty three hundred million Śakti Devīs whose names are unknown, but I know all of them. Now I speak of their prescribed worship in the cremation ground. Sādhakas who know this become all powerful.

In the Kali Yuga, unless sādhana, yoga and recitation of mantra are of the śmaśāna type, they will not be successful and are subject to Bhairava's curse.

The thirty three hundred million Devīs are all situated in the place of ghosts. After going there, do sādhana to become like the highest Bhairava.

There, O terrifying and screaming Devī, Mahākāla does cremation sādhana with jackals, dogs, powerful yakṣas, snakes, piṣacās, vampires, bhūtas and pretas. The four great and powerful creator of obstacles reside there too.

The Bhūtabhairavas with their eight Devīs move in the cardinal and intermediate directions. Before them go the cruel bhūtas, and before them are the auspicious Bhairavas who destroy obstacles.

I speak now of their ritual injunction—the secret and the highest quintessence. One should not reveal or give away this mighty sādhana of the cremation ground.

The eight Bhairavas wander in the cardinal and midpoints as Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn and again the Sun. Mahā Ugra is in the east, Citraganda is in the north, Canda is in the north east, Bhasva is in the north west, Lolakṣa is in the south east, Bhuteśa is in the south, Karala is in the south west and Bhima is in the west. The Bhairavas with their Bhūtas wander eternally in the cremation ground, O Maheśāni. One should collectively worship them, and should live in a cremation ground, otherwise one becomes poverty stricken and disordered of mind.

Śrī Bhairava said: Now, Devī, I declare the order of pūja in verses, the giver of success in mantra. At the end of the night, in a vihita watch, the sādhaka and his retinue should rise, and prepare for sādhana in the cremation ground.

The vīra should go to the place of the vīra, into the jaws of the night. Devī Pārvatī, I now declare the ritual injunction in that place. Those wanting siddhi should conceal and not speak of this secret quintessence.

"O thou flaming gaping mouth, fire of dissolution at the end of time, marvellous one in whom life and breath dissolve, O cremation fire, be favourable to me!"

Śrī Devī said: How should a mantrin place the sublime Bhairavas and Bhūtas, cause of both curses and blessings, in the directions?

Śrī Bhairava said: This worship of the Bhūta Bhairavas is a great secret, O Devī! I speak of it now because of your devotion for me. Do not mention it to bad people. The Bhūta Mahā Ugra with the Sun moves in the east. Citraganda goes in the north with the Moon. Canda moves in the north east with Mars and Bhasva Bhairava moves with Mercury in the north west.

Lolaksa moves in the south east with Jupiter, Bhūteśvara goes in the south with Venus, Karalakṣa moves in the south west with Saturn, and Bhima goes in the west, once again with the Sun. Thus, Māheśī, they wander eternally.

The direction Bhairavas and their hosts of bhūtas in the cremation ground move clockwise in the bright fortnight and in a reverse direction in the dark fortnight, Auspicious One!

Śrī Devī said: Mahādeva, ocean of compassion, lord of sādhakas, lord of the world! The best sādhakas know the action of Bhima to be in the west. Mahā Ugra and Bhima sādhana is in the dark and bright fortnights. Deva, how should one dispose these two places of the Sun?

Śrī Bhairava said: On the first day of the Moon on a Sunday, worship Mahā Ugra moving in the east. On the second day of a bright fortnight, worship Bhima in the west. In a dark fortnight, worship the Bhūtas in the reverse direction. Maheśāni, now I declare their secret essence. Do not speak of it to another's pupil, to the low, or to wicked beings. Mahākāla is the ṛṣi of this sādhana mantra of the cremation ground.

Uṣṇik is the metre for pronouncing it, and Śmaśāna Kālikā is the Devī. The renowned application is success in the four aims of mankind. Mahākāla Bhairava is the ṛṣi of this Śrī Śmaśāna Kālikā sādhana mantra. Uṣṇika is the metre. Śrī Śmaśāna Kālikā is the Devī, Hrīṁ is the bija,

Hūṁ is the Śakti and Krīṁ is the kīlaka. The application of the sādhana is dharma, artha, kama and mokṣa.

Hail to ṛṣi Mahākāla Bhairava (head)

Hail to the metre Uṣṇika (mouth)

Hail to the Devatā Śmaśāna Kālikā (heart)

Hail to the bija Hrīṁ (navel)

Hail to the Śakti Hūṁ (anus)

Hail to the kīlaka Krīṁ (feet)

Hail to the application (all the limbs).

Om̄ Kram heart, Om̄ Krīṁ head etc. So the hand and limb nyāsa is done. Fashion and purify a place to sit. Om̄ am meruprsta is the ṛṣi of the seat mantra. Sutala is the metre. Kurma is the devatā. The application is the purifying of the seat.

Prim, hail to earth. Great Devī, you uphold the world, you are supported by Viṣṇu. Devī, bear me! Purify this seat!

Om̄ kram to the adhara Śakti, seated on a lotus.

Hail to Ananta.

Hail to Padma.

Hail to Padmanala.

Clap the hands three times and say: "Begone, Bhūtas!" Having done so, show the Naraca Mudrā.

In this manner, purify the seat and purify the elements.

Om̄ Hūṁ, drawing the light of Kālikā along the path of suṣumnā, taking her to the place of the absolute, and meditating on oneself there as being dissolved in Sadaśiva,

one should dry up the man of sin in the left side of the abdomen by reciting the air mantra *Yam* sixteen times.

Burn him by reciting the fire mantra *Ram* 64 times. Soak the ashes by reciting the water mantra *Vam* 32 times.

Bury him by reciting the earth mantra *Lam* ten times. Meditate on oneself as being in the heart and install the breath. Thus ends the purification of the elements.

Om̄ Am̄ Hrīm̄ Krīm̄ Yam̄ Ram̄ Lam̄ Vam̄ Sam̄ Šam̄ Šam̄ Haṁ Soham̄ Haṁsah, let life be here!

Let my vital breaths be installed herein! All my senses, my speech, my mind, my eyes, my ears, my tongue, my nose, my vital breaths, come! May happiness reside here forever! *Svāhā*. In this way, install breath.

Place the mātṛkās on the body and do hand and limb nyāsa as previously. After doing so, meditate in the north east on a square pedestal.

Make a Śrī Cakra on this, and worship using the rule previously declared.

There, worship the nine planets. In the east, worship Vatuka Nātha, and then the Bhūta Bhairavas.

Om̄ Mṛim̄ hail to Maha Ugra in the east. Om̄ Mṛim̄, hail to Madalasa.

Om̄ Śrīm̄ hail to Citraganda in the north. Om̄ Śrīm̄, hail to Citrini.

Om̄ Haum̄, hail to Bhasva in the north west. Om̄ Haum̄, hail to Prabha.

Om̄ Lam̄, hail to Lolakṣa in the south east. Om̄ Lam̄, hail to Lola.

Om̄ Bhaim̄, hail to Bhūteśa in the south. Om̄ Bhaim̄, hail to Bhūtadhatri.

Om̄ Krīm̄, hail to Karala in the south west. Om̄ Krīm̄, hail to Karali.

Om̄ Hrīm̄ Śrīm̄ hail to Bhima in the west. Om̄ Hrīm̄ Śrīm̄, hail to Bhimarūpa.

In this way worship them, according to their daily order, and using scent, rice and flowers—there in the cremation fire or in the navayoni yantra, meditate on them.

After worshipping the pīṭha, place vessels there.

After doing vessel pūja, worship Śiva and Śakti, along with their attendant deities.

Reciting the mantra, offer it to Devī and then read the armour, the 1,000 names, the hymn and so forth.

Also give these things to the Devī. Do sacrifice of a tenth part of this in the cremation ground, afterwards giving oblation to Vatuka Nātha etc., and also give oblation to the Bhūta Bhairavas and the nine maidens.

On Kālī

Śrī Bhairava said: Now I speak of the supreme mantra of Mahākālī, bestowing all poesy. Listen attentively, O Maheśāni. She is the primordial one, Prākṛti, the beautiful woman, the primordial knower, with kalas, the Fourth, the ultimate mother, the boon giver, the desirable one, the lady of heroes, the giver of success to sādhakas.

She, the primordial one, Mahāprākṛti, Kālī, the true form of time, whose great mantra of all mantras is the ocean of mantra, she alone gives all success to a sādhaka who wants it. The destroyer of anxiety, giving boons, seated on a corpse, gives all desires, O Devī, and creates all marvels.

In this matter, purification of mind and determination as to defects or enmity in a mantra are unnecessary. In sādhana with this great mantra, there are no restrictions as to time, nor day, lunar mansion or obstacles caused by lunar mansions and so forth. Nor in Mahākālī's sādhana is it necessary to consider guru.

Listen, Vararoha, to the all-poesy bestowing mantra. Two Hrīms and two Hūms, followed by three Krīms and Dakṣine Kālike, then pronouncing the previous bīja

mantras in reverse order, putting in front of it Om and Svāhā last, is the mantra of twenty three syllables, the ultimately beautiful mantra. Using this king of mantras causes Śivoham, there is no doubt of it.

Bhairava is the ṛṣi of the mantra, Uṣṇik is the metre, Mahākālī is the Devī and Hṛīṁ is the seed. Hūṁ is the Śakti and its application is well known. Vararohe, listen to the meditation. Reciting it gives siddhi, its practice gives the power of attraction, and it causes paśus to become vīras.

I worship the greatly beautiful one, with limbs the colour of thunderclouds, who is naked and sits on the corpse of Śiva, who has three eyes and earrings made of the bones of two young handsome boys, who is garlanded with skulls and flowers. In her lower left and upper right hands she holds a man's head and a sword, her other two hands bestowing boons and banishing fear. Her hair is greatly dishevelled. Using this meditation, worship and satisfy the Parameśvari.

Listen, beauteous one, to the Gāyatrī, which gives all knowledge when recited. Saying Kālīkāyai and vidmahe, then say śmaśānavasinyai dhimahi, and then tanno ghore pracodayat. Devī, after reciting it twenty times, it is the giver of all prosperity. Recite it 20,000 times to achieve success in its preparation. Do homa of a tenth part, oblation of a tenth part of that, and abhiseka of a tenth part of that. Then feed Brāhmaṇas. Do everything necessary within the sādhana, then dismiss Devī and throw the pot into water.

I speak now of the great ritual which bestows both the visible and the invisible. Mantras become successful using this rite, which is to be performed in the first or third watch at night, and are powerless otherwise.

O Maheśvari, do vīra sādhana in a house, or elsewhere on earth. Make a small platform strewn with bunches of plantain leaves and place on this a pot smeared with vermillion. In the pot place mango shoots and wine made of khadira blossoms, as well as asvattha and badari leaves. Also place in the pot pearl, gold, silver, coral and crystal and then strive to accomplish vīra sādhana. Draw a māṭkā cakra, placing the pot on top of it.

A mantrin should put it on a cloth, facing the northern direction. After worshipping with various substances, one should offer food, unguent, mutton and the most attractive sorts of food. Then, O Devī, offer curd to the great goddess.

Have there a young and beautiful girl, adorned with various jewels. After combing her hair, give her tambula and draw two Hṛīṁs on her breasts, Aim on or near her mouth, and draw two Klīṁs on either side of her yoni.

Drawing her towards you by her hair, caress her breasts and then place the linga into her yoni pot, O pure smiling one. Recite the mantra 1,000 times, O sweet faced one. Dearest, one becomes accomplished by doing the rite for a week. Maheśāni, recite the mantra not in the manner written of in books, but in her yoni. This brings mantra siddhi, there is no doubt of it.

So, Devī, the secret thing giving all desires has been declared to you. One should not reveal it, one should never reveal it, Maheśāni. O

Naganandini, at the risk of your life, never reveal it. It is the giver of all siddhi. I cannot speak of the magnificence of this mantra! Had I ten thousand million mouths and ten thousand million tongues, I could still not speak of it, O Parameśvari.

It is the most secret thing in the three worlds, very hard to obtain, the great pīṭha Kāmarūpa, giving the fruit of all desires. Maheśāni, reciting in this way gives endless fruit, if, by the power of good fortune one attains this pīṭha.

O Maheśāni, after reciting the mantra there, it gives endless fruit. Bhairavī, siddhi resides in that high place (described in) this tantra, without doubt.

Brihadnilatantra

SEXUALITY

Death and sexuality are recurrent Kālī themes, and to this end her pūja uses substances, such as menstrual blood, bones, corpses and ashes as ritual accessories.

Kālī suspends all rules, all beliefs, all dogma and all strictures. In the *Kaulāvalinirnaya* (K), a digest of Kaula works, Sir John Woodroffe says in his introduction: “..there is an attack against orthodox rigours; thus beef is forbidden yet people do not realise that when they drink the milk of the cow they drink her blood; referring to the rule that widows should not eat anything which has come in contact with fish or any kind of animal food, it is said that the water the widow drinks was full of fish before it came from the tank or river.

“The text goes on to say that there are people who regard semen and menstrual fluid with disgust, but they forget that the body by which they hope to attain Liberation is composed of these two forms of matter...It further says that there is no reason for man’s disgust for excreta or urine, for these are nothing but food and drink which has undergone some change and contains living creatures and the Brahman substance is not absent therefrom.

“The purity that man ought to cultivate is that of the mind. All things are pure. It is one’s mentality which is evil.” (*Kaulāvalī*, pp19-20).

The KP chapter 62, 19-25, describes the way of worshipping Kālikā on the tenth day in the last quarter of Śravaṇa: “People should be engaged in amorous play with single women, young girls, courtesans and dancers, amidst the sounds of horns and instruments, and with drums and kettle-drums, with flags and various sorts of cloths covered with a miscellany of parched grain and flowers; by throwing dust and mud; with auspicious ceremonies for fun; by mentioning the female and male organs, with songs on the male and female organs, and with words for the female and male organs, until they have enough of it.”

Sanctifying a Śakti

Śrī Bhairava said: Deveśī, now listen to the highest purification of Śaktis. With this oral doctrine, a man can become absorbed in supreme Śakti.

Sexual intercourse with those not initiated in Kaula brings lack of siddhi. I speak of the oral doctrine now for those having sexual intercourse of that kind. Śrī Devī said: Deva, how should a Kulina wanting success in Kulācāra sādhana worship a young Kula maiden?

Śrī Bhairava said: A Kaulika should certainly purify woman and wine, in case of lack of success. Otherwise, Caṇḍikā becomes cruel. By lustration, pronunciation of a mantra becomes fortunate, at the time of lovemaking and when initiating a young maiden, O Maheśāni. With great efforts, a wise person should ritually purify a maiden using wine, semen or water.

In sexual union, ritually lustrate the woman, who can be a Caṇḍā, an uninitiated girl, one’s wife, another’s wife, or a maiden who is young and wanton.

Śrī Devī said: Sublime lord god of gods, adept in the art of the Kaulas, how should a Kulayogin purify a young Kula woman?

Śrī Bhairava said: A lord of Kula, on seeing a young Kula-born woman should bow, and while doing mental worship, at the same time utter a mantra.

Whether she is a girl, youthful and wanton, whether mature or beautiful, whether contemptible or very wicked, one should bow and should meditate. Do not exhibit violence, derision, deceit or coldness to them, or there is no success.

Women are divine, women are life, women are jewels. One should always be either amongst hosts of women or with one's own woman. When she is on the breast of a sādhaka in sexual intercourse, then speedily she becomes like the cow of plenty.

Through this method, a person knows dharma and is not bereft of dharma. Afterwards, he becomes dissolved in the highest tattva of supremely slender women.

Actress, Kapaliki, whore, washer girl, barber's wife, Brahmini, Sudra's daughter, cowherd's daughter and the daughter of a garland maker are the nine maidens. One should purify these.

O Devī, the Kaulika should worship according to the methods I outline. In the mantra for purifying a Śakti, the Ṛṣi is Sadāśiva. The metre is Trstubh and the Devī is Parāmbikā. Isani, Aim is the seed and Hsauh is the Śakti. Klīm is the kīlaka. O Devī, the binding of the directions is Phaṭ. The application is achievement of success in the enjoyment of the four aims of human existence, O Māheśvari.

On a great night, a Kaulika should gather together eight or nine or eleven maidens and Bhairavas, O Kaulikeśvarī.

The best kind of Kaulika should worship and purify them using nine mantras. At first, a sādhaka should sprinkle and purify a handful of rushes. He should purify the elements and do prāṇarpana. After making a resolution with regard to the mantra, he should do Muni Nyāsa. He should do hand and limb nyāsa, etc., and then place on his body the Māṭrkā letters. He should do worship of the heart pīṭha and then worship the Śrī Cakra.

He should purify the deva wine, then Kuṇḍagola and the other sorts of menstrual blood. Vīra sādhana, which is sexual intercourse with a beautiful heroine, is hard to get, even for the gods.

Devī, he should worship Śrī Parambika according to the rules. He should seat his Śakti on his left and worship her accordingly.

Triangle, hexagon, outside this a triangle, Śiva's triangle, Kama's triangle and Agni's triangle, O Parameśvari. Lastly, tracing Brahma's triangle, he should complete the Navayoni cakra, using vermillion.

Worship the actress first and the flower maiden last in the various lucky cakras.

A Kaulika should gather all these maidens together, drawing a yantra in front of them and worshipping them. On the left of a Bhairava, seat his beloved maiden girl, together in the Śrī Cakra, all with dishevelled hair, wanton, adorned with every kind of jewel, decorated with every kind of fine garment, young, passionate, proud, with blissful pure hearts and of bedazzling beauty.

One should purify the amṛta with a pure mantra, and then pronounce Aim Klīm Sauh Tripurāyai Namah, then uttering Make! Make this Śakti pure. Then say Make! Make this Śakti mine! Hrīm. Deveśī, illustrate the Kamini using this mantra.

One should illustrate and then do nyāsa on the body of the Kūmārī, doing the placing of the five forms of the God of Love's arrows, O Devī formed from Māṭrkās.

Space accordingly Aim and Aim on the mouth and forehead, Klīm on the shoulders, Blūm on the heart, and Sauh in the yoni region, Dearest One! [These are] the all agitating arrow, the all moistening arrow, the all attracting arrow, the all deluding arrow and the all subjugating arrow, the five sugarcane arrows. When placing them, show the arrow Mudrā five times. In the region of the yoni, pronounce the nine mantras which I now delineate.

Om̄ Sah Aim̄ Klīm̄ Sauh̄ Natini, give! Give me great success! Svāhā. This is the mantra of the beloved young actress.

Krīm̄ Hūm̄ Hrīm̄ Aim̄ Klīm̄ Kapalini, emit! Emit effusion! Svāhā. Devī, this Kapaliki mantra is the subduer of the God of Love.

Om̄ Hsaum̄ Vim̄ Vim̄ Vim̄ Vim̄, O whore! O milk of love! Emit, emit effusion! Svāhā. This whore purifying mantra is beloved of all Kaulikas.

Om̄ Aim̄ Klīm̄ Sauh̄ Śrīm̄ Hrīm̄, O washer-girl, give me great success! Phaṭ Svāhā. This mantra purifying a washer-girl is the subduer of the Kula maiden.

Om̄ Om̄ Om̄ Hsauh, O barber-girl! Phaṭ Phaṭ Phaṭ Svāhā. The purification mantra of the barber-girl is the giver of great good fortune.

Om̄ Lam̄ Om̄ Hrīm̄ Ram̄, O Brahmini, expounder of Veda, always liberate! Liberate semen! Give! Give me success! Phaṭ Svāhā. This mantra for purifying a Brahmini is the giver of great success.

Om̄ Śrīm̄ Śrīm̄ Om̄, O Sudra girl, fond of loving! Stop semen! Give, give me siddhi! Svāhā. This purifying mantra of a Sudra maiden is the bewilderer of the Kamini.

Om̄ Hraṇ̄ Glaum̄, O cow-girl, moisten! Moisten my siddhi staff! Svāhā. This is the great mantra for purifying a cow girl.

Om̄ Om̄ Dhraṇ̄, O flower-girl, make! Make love to me! Phaṭ Svāhā. This is Malini's mantra, Dearest One.

So I have declared the purification mantra for each in turn. A Kaulika should recite these, making a garland in the yonis of the maidens. He should recite the mantra three times in the Śakti's right ear, and should utter the root mantra thrice. O Devesi, whether initiated or uninitiated, he should still do this. The vīra should worship an initiated and purified Śakti, O giver of all success!

He should worship Śiva and recite the mantra Om̄ Hraṇ̄ Namah̄ Śivaya Svayambhuvam and pay homage to the lingam. After reciting this, say it in front of [each] lingam, showing the Tunda Mudrā.

The vīra's blissful body and the charming girl libated by bliss should, by means of sexual intercourse, offer libation in the assembly of the Śrī Cakra. Recite the king of mantras.

Om̄, in the sacrificial fire of my own being, I offer dharma and adharma, by the ladle of mind, via the path of Suṣumnā, the eternal action of the senses, Svāhā.

Then recite the root mantra. The mantrin should copulate and gains success in the mantra. At the time of loving intercourse, he should recite the mantra and then should say this:

Om̄. I offer in fire, the supreme cause of bliss, that bright thing from the agitated ladle which is dharma, adharma and the entire kala of love, with both hands, Svāhā.

O Pārvatī, using this mantra, a sādhaka should offer it. He should lustrate the Devī in the Śrī Cakra, and becomes successful by doing so. Then he should worship and libate the charming girl, both having praised and bowed to one another.

Using the Saṃhara Mudrā, a mantrin should lustrate the Śaktis and Vīras there

present. So ends this supreme celestial purification of a Śakti. Told because of my affection for you, it should be concealed by sincere seekers.

Devirahasya

MANTRAS

Mantra, the sound form of a tāntrik deity, is an integral part of sādhana. But before a practitioner can begin to use a mantra for its purpose—be it simple devotion, acts of magic or for other purposes—the root or basic mantra must be brought to life.

For these reasons, the tantras of Kālī prescribe a preparatory rite (*puraścaraṇa*, see below), which has the effect of infusing life into a mantra.

Given the peculiarly left hand emphasis of Kālī and her tantras, it's not surprising to find that there are alternative methods to simply reciting her mantra 10,000 times during the course of a day.

Her seed or bīja mantra—Krīṁ—has no recognisable meaning, although various tāntrik definitions are forced on it by different commentators. For example, Sir John Woodroffe in his *Garland of Letters* translates a verse from the *Varadā Tantra* saying Ka is Kālī, Ra is Brahmā, is Mahāmāyā, Nāda is the mother of the universe, and the bindu means the dispeller of sorrow. This hardly goes any distance to explaining why these bīja mantras of the different tāntrik devatās have their particular forms. For example, the same tantra breaks Hrīṁ down into its components—but the letter Ra here takes on the meaning of Prakṛti.

Even Kashmir Śaivism—which delves deeply into the whole topic—fails, in my view, to provide any coherent rationale behind the bīja mantras.

The Queen of Vidyās is the 22 lettered mantra Krīṁ Krīṁ Krīṁ Hūṁ Hūṁ Hrīṁ Hrīṁ Dakṣiṇe Kālike Krīṁ Krīṁ Krīṁ Hūṁ Hūṁ Hrīṁ Hrīṁ Svāhā. This 22 letter mantra vidyā has no particular structure to it apart from its rhythmic pattern. And Kālī devotees would have it no other way. They say that the ṛṣi who first sounded the mantra "gave birth" to it, and that's good enough for them. It represents Kālikā in sound form, in her entirety, and should not be expected to have any meaning beyond what it is in itself.

It is possible, in very broad terms, to say that any Devī with a root mantra including bījas such as Hrīṁ, Hūṁ, and Phaṭ must be alluring, powerful and forbidding. On the other hand, Devīs with mantras including Śrīṁ and Klīṁ are beneficent and sexually-oriented.

Śrī Vimalānanda Śvāmī, who provides an introduction and a commentary to Woodroffe's *Hymn to Kālī*, goes too far in his correlations between Krīṁ, Kṛṣṇa, and Christ. There are, however, strong connections between Kṛṣṇa and Kālī. The *Kaulāvalinirnayatantra* says that worshipping Kālī, Tārā and Unmukhī in the Kali Yuga is especially beneficial, while the *Śrīmadbhāgavata*—according to Woodroffe—says that while Viṣṇu incarnated in other colours in previous Yugas, in the Kali Yuga he takes a black form. See the illustration of Kṛṣṇa as Kālī, as an example of this.

The subsidiary Kālī mantras—many of which appear in this chapter—are generally variations of Kālī's 22 syllable root mantra.

It's worth explaining here the gloss which accompanies many such tāntrik mantras.

Each mantra, to be anything other than lifeless sound, needs to have been seen by a ṛṣi. It must also have an application, a metre for pronouncing it, such as the Gāyatrī form, a bīja, a Śakti and a peg or kīlaka.

These last three need some explanation, and the inner view of the adepts seems to be that the bīja or seed impregnates the Śakti, while the peg is that which holds them together. Unless a mantra has all of these components, it isn't a mantra, it hasn't been conceived, born, or seen by a ṛṣi. The metre is straightforward enough—Sanskrit has a strongly developed verse structure, much as Greek had Iambic pentameters and other verse forms.

Preparation of mantra

Devī, now I declare the preparatory sādhana (puraścarāṇa) which gives siddhi to a mantra.

As a jīva is weak, and not capable of all acts, he should do this. Without the preparatory actions, no mantra gives siddhi, this is for sure.

Maheśvari, recite the mantra 15,000 or 10,000 times but never less than this. Under a fig tree, in the wilderness, in the cremation ground, in a deserted place, or at a crossroads, at midnight or at midday, do this puraścarāṇa.

After firstly meditating on one's own guru, do the preparatory actions on a good day, in a lucky nakṣatra and in a good muhurta.

The wise person should offer to his guru and after bathing should worship Devī, drawing a square from north east to north east.

Mahādevī, anointing it with vermillion and the eight scents, draw a bindu, a triangle and a hexagon surrounded by a circle.

Around this, draw an eight petalled lotus, surrounding this with a circle and a beautiful bhupura. O mountain born one, this is the yantra for puraścarāṇa.

This is common to all, and all sādhakas should worship thus. In the east, south east, south, south west, west, north west, north and north east write the bījas la, ra, ya, kṣa, bhra, ya, sa, and ha. Worship these in the earth mandala with various things.

O Devī, worship Brāhmī, Vaiṣṇavī, Raudri, Kaumārī, Narasimhika, Vārāhī and Candika in the flower.

Seekers after truth should place these, with their Bhairavas, in the eight petals, going anti-clockwise. Pārvatī, Kubjikā, Durgā, Cāmuṇḍā, Nilatārinī and Katyayani should be worshipped in the hexagon. Ganga, Yamuna and Sarasvati should be worshipped in the triangle.

The wished-for devatā should be worshipped in the bindu with her Śiva using the root mantra and with scent, arghya, flowers, incense and flame.

O Maheśvari, place in the bindu the yantra of one's own wished for Devī. On an altar, in the four directions, the mantrin should place four pots.

Devī, for as long as a sādhaka recites the root mantra, he should also offer oblation, worshipping in the south east, south west, north, west and north east in order.

Deveśi, using the root mantra, do pūja to Ganeśa, Bharati, Durgā and Kṣetrapala in the pots.

Facing east, do puraścarāṇa. The wise person, after first worshipping the cakra, should then do recitation.

For a mantra to become successful, reject lassitude, fraud or fickleness. Becoming a brahmācari, the mantrin should meditate on Devī, the giver of boons.

The subjugator should recite the mantra 10,000 times controlledly. Mahādevī, then the lord of sacrifice becomes successful.

The mantrin, after reciting the king of mantras, should sacrifice to the Devī with a tenth part, should oblate with a tenth part and should sprinkle with a tenth part. Also offer with a tenth part, then the mantra becomes successful, for sure. One may accomplish the preparatory actions using other methods.

O Śive, the mantrin should bring a Parastri, a Balā, a Śyāma or a Madanātūrā and should worship her according to the declared rule.

Naked, dishevelled of hair, with madhu wine the chief thing, embrace the Śakti, with her breasts against you, the while reciting the root mantra according to injunction.

Reciting the mantra 10,000 times, with homa and oblation of a tenth part, the mantra becomes successful—this is hard to achieve even for gods.

One may do puraścaraṇa by another method. Starting on the festival day of the birth of a son, in the lying in room of the kula, the mantrin should recite the root mantra for a period of ten days. Preparing the mantra using a tenth part, the mantra becomes successful.

Puraścaraṇa may be done another way. On the first day, on a pure corpse, the sādhaka should recite it.

Controlled of thought, by day and by night, the hero, having acted according to rule, may ‘polish’ the mantra on the eleventh day.

Actions, mind, speech and mantra become like the wish fulfilling tree. The puraścaraṇa may be done in another way.

Recite from dawn to sunset. After reciting for this period, free from cares, the mantra becomes the wish fulfilling tree.

There is another way to do puraścaraṇa. Maheśvari, recite the mantra during a solar eclipse. After reciting, and doing homa and so forth, the mantra becomes successful, most certainly. There is another way to do puraścaraṇa.

Devesi, recite the root mantra during a lunar eclipse, according to rule. Perfecting it with a tenth part, the mantra becomes the wish fulfilling one instantly.

This, for mantras, is the core of the quintessence, the most supreme. Do not speak of it. Isani, it is secret, to be concealed by seekers after truth.

Devirahasya

The following series of mantras show just how elaborate ritual worship can be. They are drawn from a number of tāntrik digests and describe various elements of the daily rites that may be performed.

Mantras of Kālikā

King of mantras: Krīṁ Krīṁ Krīṁ Hūṁ Hūṁ Hrīṁ Hrīṁ Dakṣine Kālike Krīṁ Krīṁ Krīṁ Hūṁ Hūṁ Hrīṁ Hrīṁ Svāhā. Kāli Gāyatrī: Kālikāyai vidmahe śmaśānavasinyai dhimahi tanno ghore pracodayat.

Kālikā’s Kullukā: Krīṁ Hūṁ Strīṁ Hrīṁ Phaṭ. Kālikā’s Pītha mantra: Aim Hrīṁ Śrīṁ Aim Parāyai Aparāyai Parāparāyai Viruparāyai Hsauh Sadāśiva Mahāpretapadmasanaya Namah. Kālikā Door Protectors: Siṁhavyāghramukhī, Mṛgameśamukhī, Gajavājimukhī, Bidalamukhī, Krostramukhī, Hrsvadirghamukhī, Lambodaramukhī, Hrasvajanghāmukhī, Kakajangha Lamboṣṭī, Pralambōṣṭī.

Mahākāla mantra: Om Hūṁ Mahākāla praside praside Hrīṁ Hrīṁ Svāhā. Jalagrahana mantra: Om vajrodake Hūṁ Phaṭ Svāhā. Two mantras for washing the feet:

Om̄ Hrīm Svāhā. Om̄ Hrīm suvisuddha dharmagatri sarvapapani samaya sesa vikalpanapanaya Hūm̄ Phaṭ Svāhā.

Sprinkling the earth: Om̄ raksa raksa Hūm̄ Phaṭ Svāhā. Clearing obstacles: Om̄ sarvavighna utsaraya Hūm̄ Phaṭ Svāhā. Encircling space: Om̄ pavitra vajra bhume Hūm̄ Phaṭ Svāhā.

Seat mantra: Ah surekhe vajrarekhe Hūm̄ Phaṭ Svāhā. Base of the seat mantra: Om̄ Hrīm adhara Śakti kamalasanaya Namah. Placing the flower: Om̄ satabhiseke satabhiseke Hūm̄ Phaṭ Svāhā.

Flower mantra: Om̄ puspa keturajarhate sataye samyak samridaya puspe puspe mahapuspe supuspe puspa sambhave puspa chayavakirne Hūm̄ Phaṭ Svāhā. Purifying hands, mouth and mind: Om̄ Aṁ Hūm̄ Phaṭ Svāhā. Protecting the self: Raksa raksa Hūm̄ Phaṭ Svāhā. Kula gurus: Prahlādānanda Nātha, Sanakānanda Nātha, Kumārānanda Nātha, Vasistānanda Nātha, Krodhānanda Nātha, Sukhānanda Nātha, Dhyānānanda Nātha, Bodhānananda Nātha, Kalananda Nātha. Line of gurus: Śrīguru, his guru, his guru's guru, his guru's guru's guru. Divyaugha line of gurus: Mahādevī, Mahādeva, Tripurābhairava.

Sampradaya gurus: Vimala, Kusala, Bhimasena, Sukrakara, Mina, Goraksa, Bhaumadeva, Prajapati, Muladeva, Rantideva, Vighnesavarahutasana, Santosa, Samayanda.

Pītha Śaktis of Kālikā: Iccha, Jnana, Kriya, Kāmī, Kamadayini, Rati, Ratipriyananda, Manonmani. Single syllable vidyā: Krīm̄. Triple syllable vidyā: Krīm̄ Krīm̄ Krīm̄ or Krīm̄ Hūm̄ Hrīm̄.

Six syllable vidyā: Krīm̄ Krīm̄ Hūm̄ Hūm̄ Hūm̄ Hrīm̄ or Aīm̄ Hūm̄ Hrīm̄ Hūm̄ Hūm̄ Phaṭ Svāhā. Ten syllable vidyā: Krīm̄ Dakṣine Kālike Krīm̄ Svāhā or Hūm̄ Hrīm̄ Krīm̄ Dakṣine Hūm̄ Hrīm̄ Svāhā. Heart of Kālikā: Om̄ Hrīm̄ Krīm̄ Svāhā. Fourteen syllable vidyā: Om̄ Hūm̄ Hrīm̄ Dakṣine Kālike Krīm̄ Hūm̄ Hrīm̄ Svāhā.

Twenty one syllable vidyā: Om̄ Hrīm̄ Hrīm̄ Hūm̄ Hūm̄ Krīm̄ Krīm̄ Krīm̄ Dakṣine Kālike Krīm̄ Krīm̄ Hūm̄ Hūm̄ Hrīm̄ Hrīm̄ Svāhā. Twenty three syllable vidyā: Om̄ Hrīm̄ Hrīm̄ Hūm̄ Hūm̄ Krīm̄ Krīm̄ Krīm̄ Dakṣine Kālike Krīm̄ Krīm̄ Krīm̄ Hūm̄ Hūm̄ Hrīm̄ Hrīm̄.

Twenty syllable vidyā: Hrīm̄ Hrīm̄ Hūm̄ Hūm̄ Krīm̄ Krīm̄ Dakṣine Kālike Krīm̄ Krīm̄ Krīm̄ Hūm̄ Hūm̄ Hrīm̄ Hrīm̄. Six syllable vidyā: Om̄ Hrīm̄ Krīm̄ me Svāhā. Three syllable vidyā: Krīm̄ Hrīm̄ Hrīm̄. Five syllable vidyā: Krīm̄ Krīm̄ Krīm̄ Svāhā. Eight syllable vidyā: Krīm̄ Hūm̄ Hrīm̄ Krīm̄ Hūm̄ Hrīm̄ Svāhā.

Eleven syllable vidyā: Aīm̄ Namah Krīm̄ Krīm̄ Kālikāyai Svāhā or Krīm̄ Hūm̄ Hrīm̄ Dakṣine Kālike Svāhā. Ten syllable vidyā: Krīm̄ Hūm̄ Hrīm̄ Dakṣine Kālike Phaṭ.

Twenty syllable vidyā: Krīm̄ Krīm̄ Hūm̄ Hūm̄ Hrīm̄ Hrīm̄ Dakṣine Kālike Krīm̄ Krīm̄ Hūm̄ Hūm̄ Hrīm̄ Hrīm̄ Svāhā. Three syllable vidyā: Krīm̄ Svāhā. Five syllable vidyā: Krīm̄ Hūm̄ Hrīm̄ Svāhā. Eight syllable vidyā: Krīm̄ Krīm̄ Kālikāyai Svāhā. Nine syllable vidyā: Krīm̄ Dakṣine Kālike Svāhā. Sixteen syllable vidyā: Krīm̄ Krīm̄ Krīm̄ Hūm̄ Hūm̄ Hrīm̄ Hrīm̄ Krīm̄ Krīm̄ Hūm̄ Hūm̄ Hrīm̄ Krīm̄ Krīm̄ Hūm̄ Hūm̄ Hrīm̄ Svāhā.

Eleven syllable vidyā: Namah Aīm̄ Krīm̄ Krīm̄ Kālikāyai Svāhā. Nine syllable vidyā: Namah Om̄ Om̄ Krom̄ Krom̄ Phaṭ Svāhā. Six syllable vidyā: Krīm̄ Krīm̄ Krīm̄ Phaṭ Svāhā. Eight syllable vidyā: Krīm̄ Krīm̄ Krīm̄ Krīm̄ Krīm̄ Krīm̄ Svāhā. Fourteen syllable vidyā: Krīm̄ Krīm̄ Hūm̄ Hūm̄ Hrīm̄ Hrīm̄ Krīm̄ Krīm̄ Hūm̄ Hūm̄ Hrīm̄ Hrīm̄ Svāhā.

Ten syllable vidyā: Krīm̄ Hūm̄ Hrīm̄ Dakṣine Kālike Phaṭ. Eight syllable vidyā:

Krīṁ Hūṁ Hrīṁ Krīṁ Hūṁ Hrīṁ Svāhā. Twenty syllable vidyā: Krīṁ Krīṁ Hūṁ Hūṁ Hrīṁ Hrīṁ Krīṁ Krīṁ Krīṁ Hūṁ Hūṁ Hrīṁ Hrīṁ Krīṁ Hram Hram Hrīṁ Hrīṁ Svāhā.

Fifteen syllable *vidyā*: *Namah Am Krom Am Krom Phaṭ Svāhā Kalikālike Hūm*. Three syllable *vidyā*: *Hrīm Hūm Phaṭ*. Five syllables for subjugation: *Hūm Hrīm Hrīm Krīm Krīm*. Used in attraction: *Hūm Hrīm Krīm* [root mantra] *Hūm Hrīm Krīm*.

Used in attraction: Hūṁ Hrīṁ Krīṁ Dakṣine Kālike Svāhā Hūṁ Hrīṁ Krīṁ. Guhyākālikā: Krīṁ Krīṁ Krīṁ Hūṁ Hūṁ Hrīṁ Hrīṁ Guhyākālike Krīṁ Krīṁ Krīṁ Hūṁ Hūṁ Hrīṁ Hrīṁ Svāhā. Guhyākālikā: Krīṁ Hūṁ Hrīṁ Guhyākālike Hūṁ Hūṁ Hrīṁ Hrīṁ Hrīṁ Svāhā. Guhyākālikā fourteen syllable vidyā: Krīṁ Hūṁ Hrīṁ Guhyākālike Hūṁ Hūṁ Hrīṁ Hrīṁ Hrīṁ Svāhā. Dakṣinā Kālikā fifteen syllables: Krīṁ Krīṁ Krīṁ Hūṁ Hūṁ Hrīṁ Hrīṁ Dakṣine Kālike Svāhā.

Guhyākālikā nine syllable *vidyā*: Krīṁ Guhyākālike Krīṁ Svāhā. Dakṣinā Kālikā ten syllable *vidyā*: Krīṁ Dakṣine Kālike Krīṁ Svāhā. Sixteen syllables: Hūṁ Hūṁ Hrīṁ Hrīṁ Dakṣine Kālike Hūṁ Hūṁ Hrīṁ Hrīṁ Svāhā.

Dakṣinā Kālikā animal sacrifice mantra: Aim Hrīm come, come Paramesani, mother of the world, giving birth to the world, take, take my animal sacrifice! Give, give me success! Cause enemies to wane, make make! Om Hūm Hrīm Phaṭ Om obeisance to Kālikā Phaṭ Svāhā. Guhyākālikā animal sacrifice: Hūm Namah come, come O Guhyākālikā! Take, take! Destroy my enemies! Destroy my enemies! Chew, chew! Overpower, overpower! Cut, cut! Give siddhi, give siddhi! Hūm Hūm Svāhā.

Seat mantra of Guhyākālī: Om Hūṃ to the great corpse of Sadāśiva which is the seat of Guhyākālī, Hūṃ Namah. Bhadrakālī mantra: Haum Kālī Mahākālī Kini Kini Phaṭ Svāhā. Bhadrakālī mantra: Krīṃ Krīṃ Krīṃ Hūṃ Hūṃ Hrīṃ Hrīṃ Bhadrākālyai Krīṃ Krīṃ Krīṃ Hūṃ Hūṃ Hrīṃ Hrīṃ Svāhā. Śmaśānakali mantra vidyā: Krīṃ Krīṃ Krīṃ Hūṃ Hūṃ Hrīṃ Hrīṃ Śmaśāna Kālike Krīṃ Krīṃ Krīṃ Hūṃ Hūṃ Hrīṃ Hrīṃ Svāhā. Mahākālī mantra: Krīṃ Krīṃ Krīṃ Hūṃ Hūṃ Hrīṃ Hrīṃ Mahākālī Krīṃ Krīṃ Krīṃ Hūṃ Hūṃ Hrīṃ Hrīṃ Svāhā. Mahākālī mantra: Om ksrem ksrem krem krem, eat the beast! Phat Svāhā.

Mahākālī mantra: Gridhrakarni 2 Virupaksi 2 Lambastani 2 Mahodari 2 Utpadaya 2 Hūṃ Phaṭ Svāhā. Śmaśāna Kālī mantra: Aim Hrīṃ Śrīṃ Klīṃ Kālike Klīṃ Śrīṃ Hrīṃ Aim.

Smaśāna Kālikāyai Ghorarūpāyai Śavāsanāyai Abhayakhadga Muṇḍadhārinyai
Dakṣiṇākālike Muṇḍamali Caturbhujau Nāgayañnopavite

YANTRAS

The word *yantra* means a machine, an instrument or a device, but has a particular technical meaning in the *tāntrik* tradition. The *Devī* can be meditated on as sound (*mantra*), as a geometrical shape (*yantra*) or using one of her images (*mūrtī*).

The Devī yantras have certain elements in common. In the centre of the diagram there is usually a downward pointing triangle. In the centre of this triangle there may be a dot or bindu, representing her immanent nature. Each of the points of the central triangle represents one of Her guṇas or qualities of active, passive and reconciling. The triangle or group of triangles is surrounded by one or more rings of lotus petals, circles and then an enclosing wall (the bhūpura).

Unlike Tibetan maṇḍalas, yantras are nearly always worshipped flat, and represent the generative organs of the goddess. They can be worshipped from the outside in or from the inside out, depending on the nature of the Śakti. Unless a yantra is inscribed with bija mantras, and infused with life, it remains merely a design. There are thousands, probably tens of thousands of yantras, some of which relate to daily worship, while others are specific to prayogas or specific applications or purposes.

The Dakṣinā Kālī yantra conforms to the general pattern of all Śakti yantras but has its own particular form (see diagram, facing title page). In the centre is a group of five triangles.

Each point represents one of the fifteen Kālī Nityās or eternities, one for each day of the waning Moon.

In the eight petals are eight Bhairavas and eight Bhairavīs, coupling together. Bhairava means terrifying, and these couples are particularised aspects of Dakṣinā Kālikā conforming to the eight tāntrik directions. This is also the Kaula circle where males and females congregate on one of the dark days of the Moon to perform their uncanny rites.

Yantras can be drawn, engraved, painted or built on a variety of substances. The classical eight surfaces are gold, silver, copper, crystal, birch (bhūrja) bark, bone, hide (which can include any kind of skin), and Viśṇu stone (śālagrāma). The *Devirahasya* gives a rite for purifying each of these substances.

Yantra Purification

Śiva is the ṛṣi, tristubh the metre, Parāśakti the devatā, Śrīṁ the bija, Hrīṁ the Śakti and Klīṁ the kīlaka.

After doing hand and limb nyāsa, the sādhaka should meditate on the throne of the Devī as being in his heart. Then he should draw the yantra and place it on a gold-coloured pedestal, installing breath into it. It can be smeared with kūṇḍa, gola or udbhava menstrual blood, with the eight classical tāntrik perfumes or with a man's semen. The mantras differ for each of the eight materials.

Purification

Gold: Aim sauh Aim sauh cakrēsvari yantram sauvarnam śodhayaśodhaya svāhā

Silver: Om̄ rum̄ Om̄ rajatam yantram śodhaya śodhaya. Om̄ Rum̄ Om̄. Purify, purify the silver yantra.

Copper: Om̄ krom̄ Om̄ strīṁ Om̄ krom̄ tamrēsvari yantram me śodhaya.

Crystal: Om̄ Śrīṁ Hrīṁ Om̄ kulambike śodhaya śodhaya.

Birch bark: Om̄ Hūṁ śrīṁ Hrīṁ prīṁ Ruddheśvari parayantramśodhaya.

Bone: Om̄ Aim Klīṁ sauh kapalamalini yantram śodhaya svāhā.

Hide: Om̄ Śrīṁ Om̄ Aim Klīṁ citasane yantram śodhaya svāhā.

Śālagrāma: Om̄ hsau Aim sauh Klīṁ śrīṁ śrīṁ nitye viśṇu sila yantramśodhaya.

A yantra should receive ritual worship while the mantra is being recited. Then scent and flowers should be offered and one should worship the appropriate Devī in the usual form within it.

Before a yantra is used for pūja or for particular magical actions, it must be given life. Using the mātrkā letters, the sādhaka creates a suitable vehicle in which the Devī can indwell.

Giving life to a yantra

Am̄ Hrīm Krom̄ Yam̄ Ram̄ Lam̄ Vam̄ Śam̄ Śam̄ Sam̄ Hrīm Om̄ Kṣam̄ Sam̄ Ham̄
Sah Hrīm Om̄ Ham̄ Sah Śrī Dakṣinā Kālikāyāḥ prāṇā ihaprāṇāḥ

Am̄ Hrīm Krom̄ Yam̄ Ram̄ Lam̄ Vam̄ Śam̄ Śam̄ Sam̄ Hrīm Om̄ Kṣam̄ Sam̄ Ham̄
Sah Hrīm Om̄ Ham̄ Sah Śrī Dakṣinā Kālikāyāḥ jīva iha sthitah

Am̄ Hrīm Krom̄ Yam̄ Ram̄ Lam̄ Vam̄ Śam̄ Śam̄ Sam̄ Hrīm Om̄ Kṣam̄ Sam̄ Ham̄
Sah Hrīm Om̄ Ham̄ Sah Śrī Dakṣinā Kālikāyāḥ sarvendriyānisthitāni

Am̄ Hrīm Krom̄ Yam̄ Ram̄ Lam̄ Vam̄ Śam̄ Śam̄ Sam̄ Hrīm Om̄ Kṣam̄ Sam̄ Ham̄
Sah Hrīm Om̄ Ham̄ Sah Śrī Dakṣinā Kālikāyāḥvāñmanastvakcakṣuśrotraghṛāṇprāṇā
ihāgatya sukhāṁ cirāṁ tiṣṭantu Svāhā

Om̄ Kṣam̄ Sam̄ Ham̄ Sah Hrīm Om̄ Am̄ Hrīm Krom̄ Śrī Dakṣinā Kālikāyāḥ prāṇā
iha prāṇāḥ

Am̄ Hrīm Krom̄ Śrī Dakṣinā Kālikāyāḥ jīva iha sthitah

Am̄ Hrīm Krom̄ Śrī Dakṣinā Kālikāyāḥ sarvendriyāṇi

Am̄ Hrīm Krom̄ Śrī Dakṣinā Kālikāyāḥvāñmanastvakcakṣuśrotraghṛāṇprāṇā ihāgatya
sukhāṁ cirāṁ tiṣṭantu Svāhā

During pūja of the Devī, the sādhaka first visualises her in his heart, and then leads her, through the breath, onto a flower. The flower is then placed in the centre of the yantra and at this point she is considered to be actually present and is worshipped with the range of ritual accessories, perfumes, and so forth. At the end of pūja, the Devī is withdrawn, using the flower, and re-installed in the heart of the sādhaka.

Carrying a yantra about the person is considered to be a highly potent way of concentrating magical power. The time to do so is determined astrologically. The yantra is drawn using the eight perfumes. Outside it, write the root mantra and outside this write the armour (kavaca) and the Devī's 1,000 names. Invoke the Devī into the yantra, then entwine it with gold and silver thread, place it in a metal holder and wear it.

Yantras without bija mantras are considered to be dead. If drawn on paper, the appropriate colours are red, orange, yellow or a combination of these. They should always be used level. In pūja, they should be mounted on a pīṭha or pedestal.

IMAGES

Kashmir Shaivism—which in many ways provides a framework and a philosophical background to all the tāntrik schools of Hinduism—distinguishes thirteen or more different forms of the Adyā Śakti Kālī. They are Śṛsti Kālī, Saṁhāra Kālī, Rakta Kālī, Sva Kālī, Yama Kālī, Mṛtyu Kālī, Rudra or Bhadrā Kālī, Paramārka Kālī, Mārtanda Kālī, Kālāgnī Rudra Kālī and Mahā Kālī, with Mahābhairavaghoracanḍa Kālī being the thirteenth, according to the *Tantrāloka* of Abhinavagupta.

But whether these are identical with the other sets encountered is moot. Abhinavagupta declares these twelve forms to be the ‘great cakra of the twelve rays’ which might well refer to a form of Kālī identified with the twelve signs of the zodiac.

Be that as it may, the form usually encountered in tāntrik literature is that of Dakṣinā Kālikā. In the *Karpūrādistotra*, she has dishevelled hair, a gaping mouth trickling with blood, holding a sword in her upper left hand, a severed head in her lower left hand, dispelling fears with her upper right hand and granting boons with her lower left hand.

She is very youthful, has large rising breasts, wears a necklace of severed heads, a girdle of dead men's arms, and enjoys reverse sexual intercourse with Mahākāla in the cremation ground. Around them are pyres, corpses, skulls, bones and jackals.

What then are we to make of this image? There are different ways of interpreting this powerful scene. The rites Dakṣinā Kālikā and Mahākāla engage in may hark back to the days before Brahminism cast its Vedic rays upon the native aboriginal traditions of the sub-continent. No one really knows.

We should not forget either that Kālikā is the Devī of the Kaula sect, which flouted orthodoxy by engaging in practices not sanctioned by Veda including drinking alcohol, having sex with the outcaste, and touching impure objects like dead bodies.

The antinomian Kaulas advised their disciples to look within, to a place where good behaviour was determined not by etiquette but by what you really are.

The contrast between darkness and light is illustrated most graphically by Kālikā's fifteen Nityās, or eternities, each of which corresponds to one of the days of the waning Moon. The beneficent side of the Devī is shown in the fifteen Nityās of Lalitā, Kālī's counterpart. They represent the fifteen days of the waxing Moon. Although She changes her form, just as the Moon waxes and wanes, She is one, not many. She is death (Kālī) and sexuality (Lalitā). And even though She destroys the universe, She also creates it. Her spouse is Śiva in his form as Mahākāla, Great Time himself.

Mahākāla

Mantra of Mahākāla: Hūṃ Hūṃ Mahākāla praside praside Hrīṃ Hrīṃ Svāhā. Seer: Kālikā. Metre: Virat. God: Mahākāla the form of all, without stain. Seed: Hūṃ. Śakti: Hrīṃ. Linchpin: Svāhā. Meditation: With four arms and three eyes, the brilliance of 10,000,000 black fires of dissolution, in the midst of eight cremation grounds, adorned with eight skulls, seated on five corpses, holding a trident, a damaru, a sword and a kharpa in his left hand and in his right hands.

With a beautiful body adorned with ashes from the cremation ground, on various corpses dallying with Kālikā, fondling her and making love with her and fiercely kissing her, surrounded by numbers of loudly shrieking vultures and jackals, adorned with a heap of braided hair, in a deserted place.

Kālikā is of the form of the void, ornamented with skulls, with a sweet and charming face, in the midst of that five-fold love-yantra. Her yoni is known to be the wheel of time (kalacakra).

Various Meditations

Meditate on Gaṇapati in the Mūlādhāra, in the linga on Gaṇapati's beloved one, in the navel Vatuka Nātha, in the heart on Vatuka Nātha's beloved one, in the throat Oddīyāna Piṭha, in the brow the auspicious blazing one, in the forehead Karavira, and in the lock of hair Kṣetrapala.

Meditate on Devī Kālikā in the triangle, in the six petals the six limbs, in the navel

the Śaktis of the directions, in the heart the twelve suns, in the throat the sixteen kalas of the moon, in the two-petalled lotus Kala and Kālī together.

On the head Kālikā, the mother holding dominion over the void; in the forehead the Khecarī; on the brow the Dikcari; in the heart the Gocari; in the navel the Bhūcari; in the liṅga the Khaga; and in the Mūlādhāra Vicitra.

In the forehead the sun, in the right eye the lord of time, in the left eye the lord of fire, in the throat Kālikā, in the heart the demon-born, in the navel the demon Siddhas.

Meditate in the head on Brāhmī with Manthana-Bhairava; in the forehead Māheśvarī with Śaṭcakra-Bhairava; in the throat Kaumārī with Phaṭkara Bhairava; in the heart Vaiṣṇavī with Vibhakṣa Bhairava; in the navel Vārāhī with Vireśa Bhairava; in the genitals Indrānī with Śrimanteśvara Bhairava; in the Mūlādhāra Cāmuṇḍā with Haṁsa Garbha Bhairava; in all the limbs Mahālakṣmī with Candikeśvara Bhairava. The yantra is: triangle, 6 petals, 10 petals, 12 petals, 16 petals, 2 petals, 1,000 petals.

Kālī : The first Nityā

Seer: Parasuram. Metre: Anustubh. Goddess: Kālī. Seed: Hrīṁ. Śakti: Krīṁ. Linchpin: Svāhā. Application: Pleasing Kālī. Meditation: Dark hued, very terrifying, horribly screaming, formidable, with a garland of skulls, full swelling breasts, holding a cleaver in her right hand and making the threatening gesture in her left, in a cremation ground.

Mantra: Om Hrīṁ Kālī Kālī Mahākālī Kaumārī Mahyam Dehi Svāhā. Yantra: Bindu, triangle, circle, eight petals, square.

Kapālinī: The second Nityā

Seer: Bhairava. Metre: Tristubh. Goddess: Kapālinī. Seed: Krīṁ. Śakti: Svāhā. Linchpin: Hūṁ Phaṭ. Application: Siddhi from Kapālinī. Meditation: Black, naked, beautiful face, dishevelled hair, seated on four severed heads, showing a cleaver, trident, bestowing boons and dispelling fear. Mantra: Om Hrīṁ Krīṁ Kapālinī Maha-kapala-priye-manase kapala-siddhim me dehi Hūṁ Phaṭ Svāhā. Yantra: Bindu, three triangles, a circle, eight petals, a square.

Attendants: In inner triangle desire, action and knowledge. In middle triangle Rati, Pṛiti, Kanti. In outer triangle Mahākālī, Mahālakṣmī, Mahasarasvati. In the eight petals the eight Bhairavas, with the eight Māṭrkā Devīs. In the bhūpura the guardians of the directions.

Kullā: The third Nityā

Seer: Bhairava. Metre: Gāyatrī. Devī: Kullā Kālī. Seed: Krīṁ. Śakti: Kullā. Linchpin: Svāhā. Meditation: Four-armed, with three eyes, seated on ten severed heads on a corpse, showing the gesture giving boons and dispelling fear in her two left hands, in her right hands she holds a book and a rosary.

Mantra: Om Krīṁ Kullāyai Namah. Yantra: Krīṁ in centre of bindu, two triangles, circle, eight petals, four doors. Attendants: In the first triangle Dhṛiti, Pushti, Medha. In second Tushti, Prajna, Jaya. In the eight petals the eight Māṭrkās and Bhairavas, in the four doors the Lokapālas (guardians of the directions, both cardinal and intermediate).

Kurukullā: The fourth Nityā

Seer: Kālī-Bhairava. Metre: Bribati. Goddess: Kurukullā. Seed: Krīṁ. Śakti: Hrīṁ. Kīlaka: Svāhā. Meditation: Large rising breasts, beautiful buttocks, black in colour, seated on a corpse, with dishevelled hair, wearing a garland of skulls, carrying a skull, scissors, a cleaver and a shield.

Mantra: Krīṁ Om̄ Kurukulle Krīṁ Hrīṁ Mama Sarva-Jana-Vasamanya Krīṁ Kurukulle Hrīṁ Svāhā. Yantra: Bindu, three triangles, circle, eight petals, bhupura. In bindu the bija Krīṁ.

Attendants: In inner triangle Kālī, Tārā, Chinnamastā. In middle Balamba, Ragala, Rama. In outer Ugra-Garbha, Ugra-Bija, Ugra-Virya. The eight Bhairavas and the eight Māṭrkās are in the eight petals, and the Lokapālas are in the directions.

Virodhinī: The fifth Nityā

Seer: Bhairava. Metre: Gāyatrī. Goddess: Virodhinī. Seed: Krīṁ. Śakti: Hrīṁ. Kīlaka: Klīṁ. Meditation: Full rising breasts, wearing a garland of snakes and bones, terrific, with three eyes and four arms, holding a trident, a serpent noose, a bell and a damaru. Seated on a corpse, yellow body, purple clothes.

Mantra: Om̄ Krīṁ Hrīṁ Klīṁ Hūṁ Virodhinī satrun-ucchataya virodhaya virodhaya satru-ksayakari Hūṁ Phaṭ. Yantra: Bindu, three triangles, circle, eight petals, bhupura.

Attendants: In inner triangle Dhumrarchirushma, Javalini, Visphulingini, in middle Sushri, Surupa, Kapila. In outer the three Śaktis called Havyavaha, Virodhini-mastake, Dashami.

In the eight petals are the eight Bhairavas and Māṭrkās, and in the earth square the Lokapālas.

Vipracittā: The sixth Nityā

Seer: Isvari. Metre: Jagati. Goddess: Vipracittā. Seed: Cāmuṇḍā. Śakti: Hrīṁ. Kīlaka: Klīṁ. Meditation: Full rising breasts, four arms, three eyes, naked, the colour of a blue lotus, dishevelled hair, rolling tongue, inspiring fear, holding a cleaver, a severed head, a skull cap and a trident. She shows her teeth, from the corner of her mouth flows blood.

Mantra: Om̄ Śrīṁ Klīṁ Cāmuṇḍe Vipracitte Dushta-Ghatini Shatrun-Nashaya Etad-Dina-Vadhi Priye Siddhim Me Dehi Hum Phaṭ Svāhā. Yantra: Triangle, circle, hexagon, circle, eight petals, bhupura.

Attendants: Bindu with bija, three gunas in the triangle, six limbs in the hexagram, the Māṭrkās and the Bhairavas in the eight petals, the guardians of the directions in the bhūpura.

Ugrā: the seventh Nityā

Seer: Bhairava. Metre: Brihati. Goddess: Ugra. Seed: Hūṁ. Śakti: Phaṭ. Meditation: Naked, formidable, with terrific fangs, legs in pratyalidha posture, wearing a garland of skulls, with dishevelled hair, black, four arms, holding a sword, a night lotus, a skull and a knife, dwelling in the cremation ground.

Mantra: Om̄ Strīṁ Hūṁ Hrīṁ Phaṭ. Yantra: Bindu, triangle, circle, eight petals, bhupura. Attendants: In centre Hūṁ bija, in triangle Tārā, Nilā and Ekajata. In the eight

petals Ugra-Ghopra and the rest of the Bhairavas, on the outside Vairochana and the rest of the eight matrikas, in the bhupura the lokapalas.

Ugraprabha: The eighth Nityā

Seer: Mahākāla. Metre: Trishtubh. Goddess: Ugraprabha. Seed: Hum. Sakti: Om. Kīlaka: Phaṭ. Application: vision of Kālīka. Meditation: Four arms, three eyes, colour of a blue lotus, seated on a corpse, naked, with dishevelled hair, rising swelling breasts, pleasant face, eating carion, wearing a girdle of severed hands of corpses, holding a cleaver and a head, a skull bowl and a knife.

Mantra: Om Hūṃ Ugra-Prabhe Devī Kālī Mahadevi Svarupam Darshaya Hūṃ Phaṭ Svāhā. Yantra: Bindu, two triangles, circle, eight petals, bhupura. Attendants: in first triangle Kālī, Tārā and Rochani. In outer triangle Tarini-Gana, Tārāmekajata and Nila. In the eight petals the Māṭrīkās, on the tips of the petals the eight Bhairavas. In the square the Lokapalas.

Dīpā Nityā: The ninth Nityā

Seer: Mahādeva. Metre: Ushnika. Goddess: Dīpā. Seed: Krīm. Śakti: Kaulini. Kīlaka: Svāhā. Meditation: Four arms, three eyes, like a large sapphire, with a garland of skulls, naked, dishevelled hair, fearful fangs, armlets of human bone, bracelets of skulls, carries a cleaver and a head in her left hands and shows the gestures of dispelling fear and gesture of giving in her right hands.

Mantra: Om Krīm Hūṃ Dīptāyai Sarva-Mantra-Phaladayai Hūṃ Phaṭ Svāhā.
Yantra: Not given

Nīlā: The tenth Nityā

R̥ṣi: Bhairava. Metre: Brhati. Goddess: Mahānilapataka. Seed: Hūṃ. Śakti: Hīm. Kīlaka: Hūṃ Phaṭ. Meditation: Four arms, three eyes, like blue orpiment, wearing a necklace of skulls, seated on a corpse, eyes red and rolling, protruding tongue, ornaments of human flesh and bones, beautiful face, eyes like a gazelle.

Mantra: Hūṃ Hūṃ Krīm Krīm Hrīm Hrīm Hasabalamari Nilapatake Hūṃ Phaṭ.
Yantra: Hūṃ in bindu, triangle, circle, hexagon, circle, eight petals, square.
Attendants: In triangle Kalaratri, Maharatri, Moharatri. In hexagon, the six limbs. In the eight petals, the eight Bhairavas. In the eight filaments of the lotus, the eight Māṭrīkās. In the bhupura Vatuka Nātha etc.

Ghanā, the eleventh Nityā

R̥ṣi: Aghora Bhairava. Metre: Virat. Seed: Krīm. Śakti: Hrīm. Kīlaka: Hūṃ Phaṭ. Application: Kālīka's favour. Meditation: Four arms, three eyes, delighting in nakedness, formidable, terrifying teeth, swelling rising breasts, black, blood streams from the corners of her mouth, she wears a girdle of dead men's hands, and holds a sword, a shield, a trident and a club.

Mantra: Om Klīm Om Ghanālaye Ghanālaye Hrīm Hūṃ Phaṭ. Yantra: Hexagon, circle, eight petals, bhupura.

Attendants: The six limbs are in the six angles, the Bhairavas and the Māṭrīkās are in the eight petals, and the guardians of the directions are in the square.

Balākā, the twelfth Nityā

R̄ṣi: Not given. Metre: Not given. Seed: Kr̄īm. Śakti: Hūm. Kīlaka: Hr̄īm. Meditation: Four arms, three eyes, intoxicated with wine, wearing a garland of skulls, naked, formidable, with rising swelling breasts, holding a sword and a head in her left hands and a skull bowl and the threatening finger in her right hands. Seated in a fortress of skulls, she is like ten million fires of dissolution or suns.

Mantra: Om̄ Kr̄īm Hūm Hr̄īm Balākā Kālī ati adbhute parakrame abhista siddhim me dehi Hūm Phaṭ Svāhā.

Mātrā, the thirteenth Nityā

R̄ṣi: Bhairava. Metre: Uṣṇik. Goddess: Mātrā Nityā. Seed: Kr̄īm. Śakti: Hūm. Kīlaka: Hr̄īm. Meditation: Blue-black, smeared with blue paste, with four arms and three eyes, wearing a garland of skulls, seated on a corpse, fierce, holding a skull bowl, scissors, a sword and a severed head. This great Raudri roars terrifyingly.

Mantra: Om̄ Kr̄īm Hīm Hūm Aīm 10 Mahamatre siddhim me dehi satvaram Hūm Phaṭ Svāhā.

Mudrā, the fourteenth Nityā

R̄ṣi: Mahādeva. Metre: Gāyatrī. Goddess: Mudrā Nityā. Seed: Kr̄īm. Śakti: Hr̄īm. Kīlaka: Hūm. Meditation: Naked, the colour of a blue lotus, fierce, with three tawny eyes, four arms, roaring loudly, with a garland of heads, a girdle of hands, blood on her lips, holding a skull bowl and a knife, a sword and a shield.

Mantra: Om̄ Kr̄īm Hīm Hūm Prīm Phreṣī Mudrāmbā Mudrāsiddhim me dehini bho jagamudrasvarupini Hūm Phaṭ Svāhā. Yantra: Bindu, triangle, circle, hexagon, circle, eight petals, bhupura.

Attendants: In the triangle are Icchā, Jnanā and Kriyā Śaktis. Rajyada, Bhogada, Moksada, Jayada, Abhayada, Siddhida are in the hexagon. The eight Māṭkās are in the eight petals, with the eight Bhairavas at their filaments. In the bhupura are Ganapa, the Yiginis, Ksetrapala and Vatuka Nātha.

Mitā, the fifteenth Nityā

R̄ṣi: Mahākāla. Metre: Tr̄ṣṭubh. Goddess: Mitā Nityā. Seed: Kr̄īm. Śakti: Hūm. Kīlaka: Hr̄īm. Meditation: Red clothes, dishevelled hair, rising swelling breasts, beautiful buttocks, delighting in nakedness, terrifying, dark blue in colour, sitting on a corpse, wearing a garland of skulls, with four arms, three eyes, holding a sword and a severed head in her left hands and dispelling fear and granting boons with her right hands. She is like ten million fires of dissolution at the end of time, dwelling in the cremation ground.

Mantra: Om̄ Kr̄īm Hūm Hr̄īm Aīm Mite Paramite parakramaya Om̄ Kr̄īm Hūm Hīm Em̄ So-aham Hūm Phaṭ Svāhā. Yantra: Bindu, three triangles, hexagon, circle, eight petals, bhupura.

Attendants: In the first triangle Kālī, Karalini, Ghora. In the second, Vama, Jyestha, Raudrika. In the third, Iccha, Jnana, Kriya. In the first part Vartali, then Laghuvarahi, Svapnavarahi, in the fourth Tiraskarini. The six limbs in the hexagon, and the Māṭkās

in the eight petals, with the Lokapālas being in the bhupura.

Guhyakālī

The Devī Kālī has many forms. Kashmir Shaivism speaks of twelve Kālis, while in other parts of India she is and was worshipped as MahaKālī, Dakṣinā Kālīka, ShmashanaKālī, BhadraKālī, KamaKālī, and GuhyaKālī, amongst many others.

The Guhyākālikā section (khanda) of *Mahākālasamhitā* is a voluminous work, comprising many thousands of ślokas (verses) and with Guhyākālikā (Secret Kālīka) as its focus. But the work also covers a number of other tantrik topics in equally great detail, and along the way also includes subjects rarely referred to in other published tantras.

The work follows the usual tantrik formula, with Mahākāla answering questions posed to him by his spouse, Kālī. Mahākāla opens the Guhyākālikā section of the *Mahākālasamhitā* by saying he will reveal the mantra, yantras, meditation forms (*dhyāna*) and rules of worship relating to Guhyākālī, which, he says, have been previously hidden. There are eighteen Guhyākālī mantras, he says.

Guhyākālī, he says, has forms with 100, 60, 36, 30, 20, 10, five, three, two and one faces. Different mantras correspond to these different forms, which he then reveals, using the usual codes for the different letters of the Sanskrit alphabet employed in other tantras.

Mahākāla starts to talk about Guhyākālī when she is on her lion seat (simhasana), and gives meditations for the guardians of the directions (*dikpāla*), and the five great corpses, forms of Śiva, upon which she sits. There is a sixth piṭha, Bhairava. He is described as black in colour, with four arms, terrifying and the cause of fear. He has five faces, each with three eyes. In his left hands he holds a skull staff (*khatvanga*) and scissors, and in his right a skull and the hour glass shaped damaru. He is adorned with a garland of skulls, and is fanged. Lying, on an eight petalled lotus above Bhairava is a two-armed form of Śiva, clothed in tiger skin and holding a skull-staff and a trident. The four petals of the major directions represent dharma (duty), jñāna (knowledge), vairagya (dispassion) and aishvarya (dominion).

The 10-faced form of Guhyākālī is then described. She has 27 eyes, with some faces having two, and other three, eyes. Each of her faces represents a different female animal aspect of Guhyākālī and is of a different hue. For example, her upper face is called Dvipika (a leopard or possibly a panther), then comes Keshari (a lion) which is white, Pheru (jackal) which is black, then Vanara (a monkey) which is red, Riksha (a bear) which is purple, Nara (a woman) which is of a cochineal colour, Garuda which is tawny, Makara (a crocodile) which is turmeric colour (yellow), Gaja (elephant) which is of a golden colour, and Haya (horse) which is of a dark or dusky (shyama) colour.

The human face is on Guhyākālī's shoulders. To the left of that face is the crocodile, above that the horse and above that the bear. To the right of her face is the Garuda, the elephant, and the monkey. On the top of her head is the monkey face, above that the lioness face, and above that the leopardess.

Guhyākālī's human face has great, fierce sharp fangs, she laughs very loudly, while streams of blood pour from her mouth. She has a rolling tongue and is adorned with garlands of skulls, with earrings also of skulls. The mother of the universe (*jagadambika*) has 54 arms each of which holds a weapon. Her right hands hold a jewelled rosary, a skull, a shield, a noose, a śakti missile, a skull-staff, a bhushundi

weapon, a bow, a discus, a bell, a young corpse, a mongoose (?), a rock, a man's skeleton, a bamboo stave, a serpent, a plough, a fire hearth, a damaru, an iron mace, a small spear (*bhindipala* — it could mean a sling), a hammer, a spear, a barbed hook, a club studded with metal nails (*shataghni*). Her right hands hold a jewelled rosary, scissors, make the gestures (mudrā) of threatening, a goad, a danda, a jewelled pot, a trident, five arrows and so forth.

In the same work there is a nyāsa specifically for the 10 faces of this form of the goddess. Here, the faces are related to the 1,000 petalled lotus, the mouth, the right eye, the left eye, the right nostril, the left nostril, the right cheek, the left cheek, the right ear and the left ear.

Guhyākāli has three major forms, corresponding to creation, maintenance and destruction, a little like a very much darker form of Tripurasundari.

Chapter five of the *Guhyākālikākhanda* describes 18 yantras of the Devī, corresponding to the 18 separate mantras mentioned earlier.

The first consists of a bindu, a triangle, a hexagon, a pentagon, a circle, 16 petals, eight petals and four doors, adorned with tridents and skulls. This relates to Guhyākāli's one letter mantra, which is Phrem̄.

Guhyākāli dwells within the centre of eight cremation grounds, whose names are Mahaghora, Kaladanda, Jvalakula, Chandapasha, Kapalika, Dhumakula, Bhimangara, and Bhutanatha. Her worship honours the Vetalas (vampires), eight tridents, vajras, jackals and corpses, Bhairavas, dakinis, Cāmuṇḍās, Kshetrapalas, Ganapatis and other denizens of the cremation ground.

Kāmakalākālī, Mahākālī

According to Hindi book *Śrī Śrīkālī Kalpataru*, the nine forms of Kālī are Dakṣinā Kālī, Bhadrakālī, Śmaśāna Kālī, Guhyakālī, Kāmakalākālī, Dhanakālī, Siddhikālī, and Caṇḍakālī.

Her mantra has 18 syllables and is Klīṁ Krīṁ Hūṁ Krom̄ Sphrom̄ Kāmakalā Kālī Sphrom̄ Krom̄ Hūṁ Krīṁ Klīṁ Svāhā.

Mahākālī, according to the same work, is jet black and tusked, with wide rolling eyes and a slender waist, carrying in her four hands a staff, a cleaver, a bowl and a skull

PUJAS AND HYMNS

Every tāntrik deity has her or his daily pūja which a sādhaka performs. The pattern for these sādhanas are all very similar. After first clearing and purifying a space, a yantra is drawn, and the sādhaka then performs nyāsa, afterwards meditating on the Devī in her or his own heart and taking her, through the vital breath, to dwell in the centre of the yantra.

The image of Dakṣinā Kālikā is awesome. She has a fanged mouth, looks terrifying, has dishevelled hair, has four arms and is adorned with a necklace of human skulls. She holds a newly severed head and a swords, her other hands shows the mudrās which dispell fear and grant boons. She is the colour of a thundercloud, dusky, and is completely naked (digambara, clothed in space). Blood trickles from the sides of her mouth, and her earrings are two corpses of young boys. She has rising, large swelling

breasts, and is seated in intercourse on the body of a corpse. She laughs loudly. The corpse is Mahādeva Śiva in his form of Mahākāla and the whole scene is within the cremation ground.

Once installed in her form—and this can be a yantra, a statue, a flower, a book and various other sacred items—Devī is treated as being actually present, and the adept offers her various good things, food, perfume, drink, incense, and a whole host of other ritual accessories. The attendants of the Devī are then worshipped, and offerings given to them too. At this stage, the initiate can then perform various other rites, finally winding up by again taking the Devī into her or his heart, wiping out the yantra, and closing the rite. Things do not have to take such a formal shape, however. Devī describes an easy method of worship in the KC.

“Dear son, my secret originates in simple practice. Those lacking this do not obtain success even in one hundred koti of births. Folk following the path of Kula and the Kulaśāstras are broad minded, from following the path of Viṣṇu, patient of insult, and always doing good to others.

“One should go to the temple of a deva, or to a deserted place, free of people, an empty place, to a crossroads or to an island. There, one should recite the mantra and, having bowed, become one with divinity and free from sorrow.

“Bow to Mahākālī if you see a vulture, a she-jackal, a raven, an osprey, a hawk, a crow or a black cat, saying: “O Origin of all, greatly terrifying one, with dishevelled hair, fond of flesh offering, charming one of Kulācāra, I bow to you, Śankara’s beloved!

“If you should see a cremation ground or a corpse, circumambulate. Bowing to them, and reciting a mantra, a mantrin becomes happy: O you with terrible fangs, cruel eyed one, roaring like a raging sow! Destroyer of life! O mother of sweet and terrifying sound, I bow to you, dweller in the cremation ground.

“If you should see a red flower or red clothes—the essence of Tripurā —prostrate yourself like a stick on the ground and recite the following mantra: ‘Tripurā, destroyer of fear, coloured red as a bandhuka blossom! Supremely beautiful one, hail to you, giver of boons.’

“If you should see a dark blue flower, a king, a prince, elephant, horse, chariot, swords, blossoms, a vīra, a buffalo, a Kuladeva, or an image of Mahiṣāmardini—bow to Jayadurga to become free of obstacles. Say: ‘Jaya Devī! Support of the universe! Mother Tripurā! Triple divinity!’

“If you should see a wine jar, fish, meat or a beautiful woman, bow to Bhairavī Devī, saying this mantra: ‘O destructress of terrifying obstacles! Grace giver of the path of Kula! I bow to you, boon giver adorned with a garland of skulls! O red clothed one! One praised by all! All obstacle destroying Devī! I bow to you, the beloved of Hara.’

“Dear son, if a person sees this things without bowing, the Śakti mantra does not give success.

“I am the essence of this, beloved of the Kula folk. All the Dākinīs are my parts. Listen Bhairava! One who has gained success in my simple yoga cannot be harmed by a Dākinī. My devotees abound in wealth and cannot be conquered by Vatukas or Bhairavas.

“Whichever Kaula is seen by a young girl or woman, whether he be in village, city, festival, or at the crossroads, causes her to be filled with longing, her heart aching, her eyes darting glances, like a line of bees mad for honey falls on a lotus flower, greedy for nectar, like a female partridge for a cloud, like a cow for her recently born calf, like

a female gazelle eager for young shoots of grass, like jackals for flesh, like a person tortured by thirst who sees water, like a dvamsi (?) at the sight of a lotus fibre, or like an ant greedy for honey.

“The sight of such a Kaula, enveloped by the Kulas, causes her lower garment to slip, she becomes mad with lust, and of unsteady appearance.

“Seeing her on a couch, her breasts and vagina exposed, one should fall to her feet, and, rising, fall again. One should impart the oral lore to an alluring female companion—in her feet resides the secret of the act of love. One attracts such female companions, with beautiful hips and beautiful breasts, like a moon to the Kaula, free from greed or modesty, devoted, patient of heart, sensuous, very inner of spirit.

“In such a happy Dūtī, curiosity may suddenly arise, she asking ‘Dear son, what is to be done or not to be done? Speak!’ One should perform sacrifice to the indwelling Māyā and offer the remainder to the Śaktī. After this, one should excite her and then perform the act of love.

“On a Tuesday, in the cremation ground, smeared with Kula vermillion, using Kula wood, one should draw a yantra. In the petals write the Canda Mantra, ‘Sphrem Sphrem Kiṭi Kiṭi’ twice, and then the ninefold mantra of Mahiṣāmardini. Outside this, write the mantras of Jayadurga and Śmaśānabhairavī. After writing them, worship Bhadrakālī at night, meditating on Kāmakhyā, the essence of Kāmakalā.

“The Kulakaulika, naked, with dishevelled hair, should meditate on the formidable Kālī, with her terrifying fangs and appearance, Digambari, with her garlands of human arms, seated on a corpse in Vīrasana, in sexual union with Mahākāla, her ears adorned with bone ornaments, blood trickling from her mouth, roaring terrifyingly, wearing a garland of skulls, her large and swelling breasts smeared with blood, intoxicated with wine, trembling, holding in her left hand a sword, and in her right hand a human skull, dispelling fear and granting boons, her face terrifying, her tongue rolling wildly, her left ear adorned with a raven’s feather, her jackal servants roaring loudly like the end of time, she herself laughing terribly and pitilessly, surrounded by hordes of fearsome Bhairavas, treading on human skeletons, wholly occupied with the sounds of victorious battle, the supreme one, served by numberless hosts of powerful demons.

“After meditating on Kālikā, the lord of Kula should then worship her. Unless one enters the other city, Kulasiddhi cannot be achieved. Because this Devī gives all success as soon as she is remembered, she is hymned in the three worlds as Dakṣiṇā.

“O Bhairava, by reciting her mantra 108 times, one can achieve whatever object is wished for. After establishing oneself at the crossroads and meditating on the Devī in your heart, one should enter the city adorned with the most beautiful sorts of jewels. After meditating on Devī in the four directions, bow to the Kulaguru and, holding the name of the object of siddhi in your left hand, pronounce the mantra.

“Smearing the eyes with anjana, one may shatter iron locks barring doors, becoming able to enter either stable, warrior’s house, Kālikā temple, treasury or sacred place, and may have sexual union according to will even 100 times. After meditating on Svapnavati Devī, one should enter the pavilion of Kāma.”

Kālī Hṛdāyam

Śrī Mahākāla said: Listen, dearest, to Dakṣiṇā’s supreme secret, very hidden and difficult to obtain, her very marvellous hymn known as the Hṛdaya. Unvocalised before, I reveal it now because of your love. It should be concealed from others! This is true,

true, O Mountain Born One.

Śrī Devī said: Śambhu Maheśvara, ocean of compassion, in which yuga did my hymn arise, and how was it created?

Śrī Mahākāla said: A long time ago I decapitated Prajapati, and due to this evil act of slaying a brahmana came to be Bhairava. I created this hymn to destroy the sin of brahminicide, dearest. This hymn destroys the consequence of killing brahmins.

Application: Om. Śrī Mahākāla is the ṛṣi of this heart mantra of Śrī Dakṣinā Kālikā. Uṣṇik is the metre. Śrī Dakṣinā Kālikā is the devatā. Krīṁ is the bija. Hrīṁ is the Śakti. Namah is the peg. Its application follows from its continual recitation.

Heart nyāsa etc.

Om. Krāṁ to the heart namah.

Om. Krīṁ to the head svaha.

Om. Krūṁ to the peak vasat.

Om. Kraim to the armour hum.

Om. Kraum to the three eyes vausat.

Om. Krah to the missile Phaṭ.

Meditate on Kālī Mahāmāyā with three eyes, of different forms, with four arms, a rolling tongue, bright as a full moon, the colour of a blue night lotus, dispeller of the assembly of enemies, holding a man's skull, a sword, a lotus, and giving boons.

Her mouth is bloody and fanged, she has a fear inspiring form, she is addicted to very loud laughter and completely naked.

The Devī sits on a corpse and is adorned with a garland of skulls. After meditating on Mahādevī like this, then read the Hrdaya.

Om Kālikā, primordial and terrifying form, bestower of the fruit of all desires, hymned by all gods, destroy my enemies.

Hrīṁ, you who are the essence of Hrīṁ, the most excellent thing in the three worlds, hard to obtain, out of love for me, deny anything whatsoever to he whom I name!

Now I speak of the meditation, O supreme self, the essence of night. Whoever knows this becomes liberated while still living.

Meditate on her having dishevelled and matted hair, decorated with strings of serpents, a half moon as her diadem, in union with Mahākāla.

Boon giver, visualising her like this causes all people to become liberated in every way. This is true, true.

Now listen to the yantra of the supreme goddess, the giver of success in whatsoever is desired. Hide this greatly quintessential secret of secrets with every effort.

The Kālī yantra, the giver of true siddhi, is made from five triangles, an eight petal lotus, surrounded by a bhupura, and encompassed by skulls and funeral pyres.

The mantra, previously spoken of, should always be worn on the body dearest!

Now Devī Dakṣinā Kālī's garland of names is revealed: Kālī, Dakṣinā Kālī, black of body, the supreme self, wearing a garland of skulls, large eyed, cause of creation and dissolution, self of maintenance, Mahāmāyā, the power of yoga, the essence of good fortune, the female serpent, intoxicated with wine, the sacrificial offering, with the vagina as her banner, primordial one, always ninefold, terrifying, the greatly effulgent one, formidable, with a corpse as her vehicle, Siddhi Lakṣmī, Niruddha, Sarasvati.

Whoever recites this garland of names daily causes me to become their slave. Māheśvarī, this is true, true.

Kālī, destroyer of time, goddess of skeletal form, taking the form of a raven, blacker than black, I worship you O Dakṣinā Kālikā!

I bow to you Kālikā, Mahāraudri, fond of the night, Devī liking kuṇḍa, gola and svayambhū flowers.

I bow to you Dūtī, the Dūtī causing yoga to arise from sexual intercourse, you who are the great Dūtī, fond of Dūtīs, the supreme Dūtī, the Lady of Yoga.

Those who recite the mantra Krīṁ seven times over water and then sprinkle themselves with it destroy all disease. There is no question about this.

Those who seek any object who charge sandal paste with the great mantra Krīṁ Svāhā and then make a forehead mark of it become the most intelligent of people, and always able to subjugate.

Dearest, those who offer unhusked rice while reciting the mantra Krīṁ Hram Hrīṁ seven times, destroy great worries and obstacles, there is no doubt of it.

Those who pronounce the mantra Krīṁ Hrīṁ Hrūṁ Svāhā over the cremation pyre, then encircle the house of their enemies with the ashes kill their enemies.

Those who offer seven flowers and pronounce the mantra Hrūṁ Hrīṁ Krīṁ uproot their foes, no doubt of it.

If, after reciting Krīṁ Krīṁ Krīṁ, while offering unhusked rice, it causes the object of attraction to swiftly come from a distance of even 1,000 yojanas.

Those who recite the mantra Krīṁ Krīṁ Krīṁ Hrūṁ Hrūṁ Hrīṁ Hrīṁ seven times, purifying water and making a forehead mark of it, delude the whole world.

Parāmeśanī, this Hṛdaya is the destroyer of all evil, a million million times greater than Aśvamedha and other sacrifices.

The fruit it gives is one million million times better than the offerings given to virgins.

Its results, it is said, are greater by one million million than those obtained from offering to Dūtīs.

It is a million times greater than the results obtained from bathing in the Ganges and other sacred waters. Reciting it only once bestows these results. This is true, true, I swear it.

The initiated person who, after worshipping a kumari of beautiful form, and then recites this hymn, becomes liberated whilst living, O Maheśāni

Worship of Kālī

Now I speak of the ritual injunction which is the all-nectar-giver of the Devī. Doing this, the person becomes like Bhairava.

Firstly, I speak of yantra, the knowing of which conquers death. At first draw a triangle. Outside, draw another. Then draw three more triangles. Draw a circle and then a beautiful lotus. Then draw another circle and then a bhupura with four lines and four doors. This is how the cakra should be drawn.

Worship the guru line, the six limbs, and the dikpālas. Then the mantrin should place his head at the feet of the guru.

O dearest one, after worshipping the pedestal, set down the offering. Place the mantra in the six limbs. Then, within the heart lotus, the ultimate Kala blossoms.

Place her in the centre of the yantra by invoking her (via the breath). After meditating on the great goddess, dedicate the ritual offerings. Bow to Mahādevī and then worship the surrounding deities.

Worship Kālī, Kapālinī, Kullā, Kurukullā, Virodhinī, Vipracittā in the six angles.

Then Ugrā, Ugraprabhā, Dīptā in the middle. Then Nīlā, Ghanā and Balākā in the inner angle. Then Mātrā, Mudrā and Mitā within this triangle, and then the very dusky one holding the sword, adorned with human skulls, with her left hand showing the threatening mudrā and having a pure smile.

Worship the eight mothers Brāhmī, Nārāyaṇī, Māheśvarī, Cāmuṇḍā, Kaumārī, Aparājītā, Vārāhī and Nārasīṁhī.

In equal shares, give these deities animal sacrifice and worship them, smearing them with scent and offering incense and flame. After doing the pūja, worship using the root mantra.

Give food and so forth to the Devī again and again. The sādhaka should offer flame ten times. So also he should offer flower with mantra according to the rules of ritual.

After meditating on Devī, recite the mantra 1,008 times. The fruit of reciting, which is light, place in the hands of the Devī.

Then, placing the flower on the head, do prostration. With supreme devotion, then rub out (the yantra).

Kālītantra

Kālī's Attendants

Dakṣinā Kālikā is worshipped in the centre of the yantra, while her attendants are worshipped in the triangles and the petals of the diagram. This is the pūja order for Kālī's attendants. Om̄ Kālī Śrīpādukāṁ pūjayāmi namah. Om̄ Kapālinī Śrīpādūkāṁ pūjayāmi namah. &c for the 15 Nityās. The eight mothers are worshipped in the eight petals starting from the east.

As the Kālī yantra faces north, this is the petal on the right hand side of the yantra with the apex of the triangle facing towards the sādhaka. Om̄ Aṁ Brāhmī śrīpādūkāṁ pūjayāmi namah; Om̄ Aṁ Śrī Nārāyaṇī śrīpādūkāṁ pūjayāmi namah; Om̄ Aṁ Māheśvarī śrīpādūkāṁ pūjayāmi namah (south) and so forth for the rest of the mothers with their appropriate mātrikā letters.

Then the eight Bhairavas are worshipped in an anti-clockwise direction. These are Asitāṅga, Ruru, Canda, Krodha, Unmatta, Kapāli, Bhīṣṇa and Saṁhāra. Each name is preceded by Aīṁ Hrīṁ and the respective vowel letter, that is Aṁ, Iṁ and so forth and followed by śrīpādūkāṁ pūjayāmi namah.

These are worshipped with the eight Bhairavīs enumerated as Bhairavī, Mahābhairavī, Siṁhabhairavī, Dhūmrabbhairavī, Bhīmbhairavī, Unmattabhairavī, Vaśīkaraṇabhairavī and Mohanabhairavī, followed by śrīpādūkāṁ pūjayāmi namah.

Then the eight guardians of the directions receive offerings. These are Indra, Vahni, Yama, Nirṛiti, Varuṇa, Vāyu, Kubera, Śāṇa, Brahmā, Viṣṇu. These are worshipped from the east in an anti-clockwise direction.

Their bīja mantras are Laṁ, Raṁ, Yaṁ, Kṣaṁ, Vaṁ, Yaṁ, Iṁ, Hoṁ, Hrīṁ respectively.

Then their appropriate weapons receive pūja. These are the missile, the thunderbolt, the dart, the staff, the sword, the noose, the hook, the goad, the trident, the lotus and the cakra.

Each is preceded by the appropriate vowel letter Aṁ etc., followed by śrīpādūkāṁ pūjayāmi namah.

Kālī's weapons are then worshipped. These are the sword in her upper left hand,

the severed head in her lower left, the gesture dispelling fear with her upper right hand and the gesture granting boons with her lower right hand.

Hymns

When Kālī is installed within the yantra, and her pūja means she is actually there as the Devī who comes from the centre of your heart onto the diagram through a flower, she is worshipped with all good things, including song, dance, love, wine and pleasure.

While those of a paśu or herdlike disposition also sing, dance, love, drink and have pleasure, they forget that she dwells in the centre of their spines in the form of ultimate bliss and that all these pleasures are strong and earthly shapes of Devī.

Women and men bring her into being by chanting her names, her names which are their own names and remind them of their oneness with the ultimate source of all, beyond Time and Space. It is She who enjoys.

There are as many adjectives to describe Kālikā as there are couplings of one letter of the alphabet with the other. But hymning her in her yantra reminds her devotees of this and affirms their unity with the Mātṛkā Devī, the one source of all.

The 100 Names of Kālī

The ṛṣi is Sadāśiva, the metre is Anustubh, the Devī is Mahākālī, its application is the four aims of mankind.

Mahākālī, supporter of the universe, mother of the universe, consisting of the universe, world mother, quintessential one of the universe, cause of the bliss of the universe, dissolver of the universe, golden one (Gauri), destructress of sorrow and poverty, always in Bhairava's thoughts.

Endless meditation, giver of poesy, giver of the four aims of mankind, virtuous, most auspicious of all, Bhadrakālī, large eyed one, giver of sexuality, self of time, blue goddess of speech, greatly golden in all limbs, beautiful, giver of all prosperity, terrifying noise, high born woman who bestows boons.

Vararoha, seated on Śiva, killing the anti-god Mahisasura, worshipped by Śiva, beloved of Śiva, worshipped by Danava Indra, consisting of all knowledge, giving the fruit of every possible desire, soft limbed, who bears all, who gives birth to all and gives boons, whose face is like the Full Moon, the colour of a dark blue raincloud, carrying skulls.

Kurukullā, Vipracittā, charming heart, intoxicated with wine, with wanton limbs, beloved of the God of Love, whose eyes move with love, desirous of love, playful goddess holding a sword and a human head, with a garland of human skulls, holding a sword, instilling fear.

Laughing very much, lotus, adorned with red lotuses, bestowing boons and dispelling fear, Kālī, true form of the night of time, Svadha, Svāhā, the mantra Vasat, effulgent as the autumn Moon, autumn moonlight, cooling, engaged in reverse sexual intercourse, with dishevelled hair, with playful braided locks, reigning over all.

Terrifying, greater than any king, situated in the cremation ground, praised by the great Nandi, with flaming eyes, engaged in love making on a corpse, delightful, whose feet are served by siddhas, fond of animal sacrifice, womb, true form of the three worlds, Gāyatrī, Savitri.

Mahānilasarasvatī, with the characteristics of Lakṣmī, clothed in tiger skin, pure, marked with three lines, praised by the Gandharvas, Moon, ultimately great, beneficent, supreme, Māyā, Mahāmāyā, great womb of all.

ARMOURS

Kālī is powerful in her protection. If she wished and if she willed, she could catch an injured sparrow as it fell from the sky and set it gently on the ground. So, wearing her armour gives the utmost protection to her devotees and inspires self-remembering of unity with her.

The armours or kavacas in this section are prescribed for those beset by anxiety or who forget in the melee of life that she, the Supreme Mother, is always with them.

They may be written or recited. And if they are written on cloth or birch bark the document created may be made into an amulet, sealed into a shape, and worn for protection, so inspiring confidence and faith and banishing fears.

The first amulet is based on the root mantra of Kālī which runs Om̄ Krīṁ Krīṁ Krīṁ Hūṁ Hūṁ Hrīṁ Hrīṁ Dakṣine Kālike Krīṁ Krīṁ Krīṁ Hūṁ Hūṁ Hrīṁ Hrīṁ Svāhā. This 23-syllable mantra is known as the king of Kālī mantras and an entire hymn is based on it—*Hymn to Kālī*, translated by Sir John Woodroffe.

The Śambhu Mahākāla Śani armour is of considerable interest as it aligns Śani (Saturn) with Mahākāla and Mṛtyunjaya, which is a form of Śiva as “conqueror of death”. There were traditionally five schools of tantra - Śani became aligned with the sun god. This particular armour relates this aspect to the different divisions of time and astronomy.

The Armour Bewildering the Three Worlds

May Hrīṁ Hrīṁ protect my skull. May Hrīṁ protect my mouth. May Krīṁ Krīṁ always protect my legs. May Hūṁ Hūṁ protect my hands and Hrīṁ Hrīṁ my feet.

May Dakṣine protect my heart lotus and Kālike protect my head.

Hrīṁ, protect my nostrils. Hrīṁ, protect my ears.

Hrīṁ, protect my penis. May Hūṁ Hūṁ shield each of the thousand petalled lotuses.

May Hrīṁ Hrīṁ protect the six cakras. May Hrīṁ protect all my limbs.

May the Kālikā of one syllable, together with Hrīṁ Hrīṁ protect me everywhere.

May the majesty of Krīṁ Krīṁ Krīṁ protect my head and all my body.

3 Hrīṁ Hrīṁ Hrīṁ Hrīṁ Hrīṁ

May this fifteen-syllable *vidyā* of Kālikā, the lady of the universe, protect, in its majesty, my wife, son and home.

O Kālikā, let the twin syllable *vidyā* Hrīṁ Hrīṁ protect me everywhere.

O Ultimate Lady, O Kālī, let the mantra Hūṁ protect me in all my limbs.

May Hrīṁ Hrīṁ Hrīṁ shield me always and preserve me in a good state.

O Kālī, may Hrīṁ Hrīṁ protect all my limbs. O Kullā, may Hrīṁ protect my mouth. Kurukullā, protect me, Hrīṁ Hrīṁ in the *svadisthana* of six petals. Kālī, Virodhinī, protect me always with Hrīṁ in the *muladhara*. Syllable Hrīṁ, protect me in my navel. O Vipracittā and Mahābalā.

Om̄, may Ugrā protect my heart lotus eternally. Om̄, Ugraprabhā Devī, protect me. Supreme Kālikā!

Hrīm̄ Balākā Mahāmāyā! Hrīm̄ supreme mother Kālikā.
 Hrīm̄, O Mudrā, O joy-giver, protect me always and forever.
 Mitā, may you protect my breasts. Brāhmī and Nārāyaṇī the hips.
 Māheśvarī and Cāmuṇḍā, Kaumārī and Aparājītā!
 Om̄. Umā, mother of the universe, protect me in your majesty.

Kālīvilasatantra

Kālī Armour

Śrī Devī said: Bhagavan, Lord of all Devas, bowed to by all bhutas, you have told me everything but you have not revealed the kavaca. Speak of that, best of gods, if you have love for me.

Śrī Śiva said: Siddha Kālī protect my head! Dakṣinā protect my forehead. Kālī, always protect my mouth. Kapālī, protect my eyes. Kullā, always protect my cheeks. Kurukullikā, protect my mouth.

Virodhinī, protect my base, Vipracittā, protect my lips.

Ugrā, always protect my ears. Ugraprabhā, shield my nostrils. Dīptā, protect my throat, Nīlā, be protective of my lower throat.

Ghanā, shield my chest area, Mātrā, protect my back always. Mudrā, always shield my navel, Mitā, guard my linga. Ratipriyā, protect the root of my penis, Sivapriyā, guard my anus.

Nirrutara Tantra

The Armour of Kālī

The Devī questioned Śankara, Śiva, the all knowing great lord of all gods, who confers boons, seated on the summit of Mount Kailāsa.

Devī said: O divine lord god of the gods, Mahādeva, giver of enjoyment, tell me the primordial secret which ruins enemies, affords protection, and gives supreme dominion. Speak, o lord!

Bhairava said: I will tell you, Mahādevī, of the best and most marvellous armour of Devī, which bestows all desires on a sādhaka.

Specifically, it destroys enemies and gives all protection, allaying all misfortune and shattering black magic.

It gives pleasure, enjoyment, and also the greatest power of subjugation. It weakens the host of enemies, who fall sick, diseased and afflicted with fever. If one wishes for it, they are struck dead.

Om̄. Bhairava is the ṛṣi of this armour of Śrī Kālikā. Gāyatrī is the metre. Śrī Kālikā is the Devī. Hrīm̄ is the bīja. Hrum is the Śakti. Klīm̄ is the kilaka. The application is the destruction of enemies.

Now the placing on the body. Hail to the ṛṣi Bhairava on the head. Hail to the metre Gāyatrī in the mouth. Hail to the Devī Śrī Kālikā in the heart. Hail to the bīja Hrīm̄ on the genitals. Hail to the Śakti hrum on the feet. Hail to the kilaka Klīm̄ on all the limbs.

Om̄ kram̄ krīm̄ krum̄ kraim̄ kraum̄ krah. This is the six limb placing on the hands.

Now the meditation. Meditate on Kālī as Mahāmāyā, three eyed, with various

aspects, having four arms, and a rolling tongue and a face resembling the full Moon, the colour of a blue lotus. She is the hewer in pieces of the host of enemies and holds a man's head, a sword, a lotus and gives boons. Bloody mouthed, with fangs, of terrible appearance, she laughs very loudly and pitilessly and is clothed in space. She sits on a corpse and is ornamented with a rosary of human skulls. After meditating thus, read the armour.

Kālikā, of terrible form, who bestows the fruit of all desires, the Devī praised by all gods, destroy all my enemies!

Om̄ true form of Hrīm̄, hram, Hrīm̄ and hrum. True form of hram Hrīm̄ ksaim̄ ksaum̄, kill my enemies!

Devī in the form of Śrīm̄ Hrīm̄ Aim̄, the releaser from bonds. Hram Hrīm̄ Kālī, slay my enemies always!

You killed the antigods Śumba and Nisumba. Destroy foes! I give homage to you Kālikā, beloved of Śankara!

O Brāhmī, Śaivi, Vaisnavi, Vārāhī, Nārasīmhbī, Kaumārī, Aindri and Camunda, consume my adversaries!

O lady of the gods, who destroyed Canda and Munda, and who wears a garland of skulls, always protect me!

Mantra: Om̄ Hram̄ Hrīm̄ Kālikā with terrible fangs, fond of blood, with your mouth full of blood, with the blood of my enemies on your breasts, eat, eat! Harm, harm! Kill, kill! Destroy, destroy! Cut, cut! Tear, tear! Uproot, uproot! Put to flight, put to flight!

Dry up, dry up! Svāhā. Ram. Rīm̄. Crush my enemies! Svāhā. Conquer, conquer! Scatter, scatter! Crush, crush! Pound, pound! Delude, delude! Kill! Kill my enemies! Ruin, ruin! Eat, eat! Drink, drink! Help me to subjugate, O Camundā, all living things, kings, men and women! Make, make! Horses, elephants, saints, prostitutes, sons, kings, break!

Give, give! Drive away, drive away! Give wealth, give wealth! Give gifts, give gifts! Cause to yield! Protect! Kṣam̄ ksīm̄ kṣum̄ ksaim̄ kṣaum̄ ksah svāhā. Thus ends the mantra.

Now the results of this armour told of by Śambhu long ago. If always recited, it certainly destroys enemies. It causes enemies to die, and it afflicts them with disease. They become poor, childless and always suffer enmity. Reading the Armour 1,000 times causes success. Śankara said that if read more times, it brings accomplishment.

After taking powdered ash from the cremation ground, and mixing them with water used to wash feet, the armour should be written using a small iron rod in the north direction. Holding the Armour, recite it. After installing the Armour using breath, the sādhaka should recite the mantra and may then slay the enemy with the astra missile. Smearing (the enemies) with the ash, they develop violent fever. Sprinkling with water using the left foot, they become poor, certainly.

Parameśvari's Armour which subdues, destroys enemies, increases progeny and gives dominion has been spoken. Reciting it at pūja at dawn or at dusk with intent brings all success. Enemies are terrified, fleeing the country, afterwards they are enslaved. This is the truth, the truth, most certainly. I bow to you Kālikā, who destroys all enemies, the goddess praised by all the gods, who gives all prosperity, the auspicious one. So the Śri 108 Kālikā Kavaca is complete.

Śri Mahākālī Śani Mrtyunjaya

Śambhu Mahākāla Śani, his body of sapphire hue, beautiful, celestial, resembling the cremation fire, holding axe, trident, arrow and a bow, enemy of the Puras and the conqueror of all other demons, sitting on the Meru mountain peak, in a state of samarasa, was bowed to, by Gauri, and questioned.

Pārvatī said: Holy god of all gods, cause of devotion and grace, tell me what lengthens life, you haven't talked about it before. Tell me about your mighty form which promotes friendship in the worlds. Tell me about your special Mahākāla form. Relate the hymn of praise to Śani Mrtyunjaya, who gives freedom from time, bestows immortality, destroys untimely disease and give the Śani mantra particular to this hymn!

Ísvara said: Gauri, I always love you because you love the universe! This is the highest secret of all secrets, heavenly, the cause of creation in the universe. I am going to tell you the hymn of Śani Mrtyunjaya. It gives good luck, kills all enemies, cures all disease, saves from accidental death, and promotes good health and longevity.

Gauri, if you love me, hide this carefully! Maheśvari, listen to that which is hidden in all tantras! Pippalada is the seer of this mantra-song of Śri Mahākāla Śani Mrtyunjaya. Anustubh is the metre. Mahākāla Śani is the god. Śam is the seed, ayasi is the Śakti, kalapurusa is the kilaka. When reciting it, its result is freedom from untimely death.

Do ṛṣi nyāsa, hand nyāsa and body nyāsa. Place Mahā Ugra on the head, Yaivasvata on the mouth, Śani on the mouth, and Mahāgraha on the arms. Place Mahākāla in the heart, Krisnatanu in the genitals, Tuducara on the knees, and Śanaiscara on the feet.

After doing nyāsa according to rule, the body becomes like Śani, the lord of time. Now I will tell you of the meditation nyāsa for the body, which a person should do after meditating.

Put the kalpa and its divisions in the hands and limbs. Say: "Hail to you Mrtyunjaya! You are Mahākāla's real form and the form of all manvantaras!" Place Kalatma on the body.

Say: "Hail Mahākāla!" and meditate on all the limbs.

Meditate on the source of years, saying "Hail to you, conqueror of time."

Say: "Hail to you, served by eternity!" on the eyes and brow. Say: "Hail to you Saura," on the cheeks. Say: "Hail to you, black looking one!" on the hair. Say: "Hail to you, lucky Maha Ugra," on the arms. [Now follow the 27 naksatras] Say: "Hail to you, one hard to see," putting Asvina on the mouth. Say: "Hail to you, blue rayed one," putting Kartika on the throat.

Say: "Hail to you, Maharudra," putting Margasiras on the arms. Say: "Hail to you, celestial, strong and unconquerable one," putting Pausya on the heart. Say: "Hail to you, revealer of time," putting Magha on the belly. Say: "Hail to you, slow mover," putting Phalguni on the penis. Say: "Hail to you, source of all," putting Caitra on the thighs. Say: "Hail to you, dissolver of the world," putting Vaisakha on the knees. Say: "Hail to you, Bhairava," putting Jyesta on the legs.

Say: "Hail to you, night," putting Asadh on the feet. Say: "Hail to you, dark fortnight," from the feet to the head. Say: "Hail to you, bright fortnight," from the top of the head to the feet. [From here, 3 means "Hail to you" followed by the name of Mahākāla, the naksatra and the place.] 3 Saturn, Mula, soles of feet. 3 Conqueror of all, Toya all the toes. 3 Scorching star, Visva, ankles. 3 Star of learning, Visnabha, legs. 3 Black rayed one, Dhanista, knees. 3 Support of time, Varuna, thighs.

3 Having dishevelled and matted locks, Purvabhadra, penis. 3 Formidable one, Uttarabhadra, back. 3 Slow mover, Revati, navel. 3 Dark planet, Hasta, belly. 3 Yama, Bhogisraja, breasts. 3 Liking sesame, Krittika, heart. 3 Axe bearer, Rohini, right hand. 3 Carrying trident happily, Mrga, left hand. 3 Supporting life, Raudra, upper right hand. 3 Holding bow, Punarvasu, upper left hand. 3 Destroyer, Tisya, right arm.

3 Terrifying archer, Sarpa, left arm. 3 Smeared in ash, Magha, throat. 3 Cruel planet, Bhaga, mouth. 3 Yogi, Yama, right nostril. 3 Support, Hasta, left nostril. 3 Eating little, Tvastra, right ear. 3 Made of the absolute, Svati, left ear. 3 Knower of things, Visakha, right eye. [Now the different yogas of Hindu astrology follow.] 3 Kala, Viskambha, joints of temple. 3 Great slow one, Pritiyoga, brow joints. 3 Awesome one, Ayusmanyoga, eye joints. 3 Giving slow results, Saubhagya, nose joints. 3 Lucky being, Šobhana, ear joints. 3 Black one, Hanu (?), jaw joints. 3 Skeleton, Sukarmana, neck. 3 Shadowy son, Dhriti, right shoulder joint. 3 Ugra, Šula, shoulder joints. 3 Eternally gladdening, Karpura, chest. 3 Knowing time, Vrddhi, middle of chest. 3 Krsna, Dhruva, wrist joints. 3 Skinny one, Vyaghata, back of shoulder. 3 Destroying things, Harsana, shoulder joints. 3 Blissful, Vajra, elbows. 3 Fire of time, Siddhi, centre of chest (?). 3 Self of time, Variyasa, right side joints. 3 Hail and hail to you, Parigha, left side joints. 3 Self evident time, Šiva, right thigh joints. 3 One of great mass, Siddhi, right knee joint. 3 Terrifying, Sadhya, right ankle joint. 3 Raudra, Šubha, right toe joints. 3 Knower of time, Šukla, left thigh joint. 3 True yogi, Brahmayoga, left knee joint. 3 Knower of yoga, Aindra, left ankle joint. 3 Gracious one, Vaidhrita, left toe joints.

[Now the seven dhatus follow.] 3 Sacrificer, Vavakarana, skin.

3 Destroyer, Balava, blood. 3 All consumer, Kaulava, bone. 3 Lover of flesh, Taitila, flesh. 3 All-chewer, Gara, fat. 3 Killer of all, Vanija, marrow. 3 Wrathful terrible fire, Visti, semen.

Hail to the lord of space, the essence of space, invoked by many, the 100-fold one, the piercer of the Moon! Hail to the faithful one, the true one, the eternally true one, hail to you lord of siddhas! Hail to you lord of yoga, naked flame, mover, origin of Varuna and time! Hail to you rising in the ascendant, tall one, guide, moving in direct motion! Hail to you, crooked one, very cruel one, moving in retrograde motion! Hail to you in the constellations, to you who moves in the constellations, you who causes the constellations to tremble, you the Nātha of constellations, you the giver of results in constellations. Hail to you!

Hail to you, time, supporter of Yama, Agni, Moon and Sun! Hail to you, planet of Capricorn and Aquarius, exalted in Libra!

[Now the days of the week follow.]

3 Black Looks, Sunday, forehead.
3 Lover of Death, Monday, mouth.
3 Absolute one, Tuesday, belly.
3 Embodied self, Wednesday, penis.
3 True form of mantra, Thursday, testicles.
3 Cause of results, Friday, fundament.
3 Skeleton, Saturday, feet.

[Now various divisions of time follow.]

3, Subtle one, ghatikas, in hairs.

3 Form of time, killer of all evil, destroyer of the demon Tripura, origin of Šambhu!
3 Body of time, origin of time, 3 varied parts of time, bliss of time. 3 Immeasurable

measurer, 3 god of time, time itself, essence of time. Form of time, Bhairava, both nimesa and mahakalpa. I bow to you Mrtyunjaya Mahākāla Śani! Cause of all, alleviator of all fear, peril and the wicked, I bow to you... Slayer of all, origin of all planets, cause of all results, I bow to you... Giver of peace and prosperity to all living beings, I bow to you... Cause of all happiness and misery, true form of all that exists, I bow to you...

Dispeller of untimely and accidental death, I bow to you... Form of time, great planet, destroyer of samsara, I bow to you... One of baleful glance, coarse haired one, terrifying one, long eyed one,

I bow to you... Dispeller of all planets, essence of the planets themselves, I bow to you... Because you are the essence of time, I bow before you Śani! The whole world and time itself dissolves in you, the god of time! You are the body of time, the self, Sambhu, the Kalātma, the planet devatā!

Martandabhairava Tantra

UPANIṢADS AND HETERODOXY

Sometimes, perhaps often, it happened that practitioners of the tantrik methods found themselves under attack from the more orthodox, Vedic, members of their community. To counter these tendencies, some wrote upaniṣads to give Vedic legitimacy to what was essentially a non-Vedic religion. There are countless so-called tāntrik upaniṣads—mostly small digests of the essence of larger tantras. They are, usually, late and somewhat inferior compilations.

The word upaniṣad means "derived from oral tradition". They are usually written in extremely terse verses called sutras and for this reason can be hard to follow unless you are familiar with the traditions they embody. However, this terseness can be an advantage—they do at least sum up a particular tradition or school in a neat manner.

The orthodox view of these texts is summed up by Dr. A.G. Krishna Warrier in his introduction to a few, mostly Śrī Vidyā texts entitled *Sākta Upaniṣads* (SU). "On the whole it seems right to conjecture that the Sākta Upaniṣads have been composed with the definite purpose of linking the Advaitic view of the universe with a colourful and heart-warming ceremonial, thus rescuing from evil repute a somewhat antique system of worship whose degradation had been brought about, in course of time, by the admixture of certain unhealthy practices.

"This may explain the omission of the *Kaula Upaniṣad* from the list of the Sākta Upaniṣads."

This is a little straitlaced of the good professor. He means the sexual rites of the left hand path by 'certain unhealthy practices' and calling the tāntrik tradition 'somewhat antique' is more than a little disingenuous.

In fact, most of the practices in mediaeval and modern Hinduism stem from the tāntrik works and have little or nothing to do with the Vedas. As examples, we can cite pūja, temple worship, pilgrimage, sacred sites, yantras and a host of other instances. This testifies to the popularity of the tāntrik practices over the Aryan Vedic tradition.

The following two examples are related specifically to the worship of Kālī.

Śyamā Upaniṣad

Om̄ Krīm. In the thousand petalled lotus one may achieve the true form of the absolute, most beautiful, using three Krīms, two Hūms, two Hrīms, Dakṣine Kālike, then the previous seven syllables, ending with svāhā. This is the best of all mantras.

One who recites this is lord of gods, the lord of the universe, the lord of women, every guru, all name, learned in all the vedas, immersed in all the sacred waters, Sadaśiva himself.

Triangle, triangle, triangle, triangle, triangle, together with eight filamented petals, with a bhupura. Place Devī here, and in the heart and other limbs meditate on Her.

Meditate on Kālikā as an adolescent, the colour of a thunder cloud, with crooked teeth, her hands bestowing boons, removing fear, and holding a sword and a head.

Kālī, Kapālinī, Kullā, Kurukullā, Virodhinī and Vipracitā are in the six angles. Ugrā, Ugraprabhā, Dīptā, Nilā, Ghanā, Balākā, Mātrā, Mudrā and Mitā are in the nine angles. Brāhmī, Nārāyanī, Māheśvarī, Cāmuṇḍā, Vārāhī, Nārasimhī, Kaumārī and Aparājitā are in the eight petals. Mādhava, Rudra, Vināyaka and Saurāh are in the four angles. The dikpālas are in the directions.

Worship Devī in all the limbs, making the oblation with nectar and doing pūja with the pancatattva. This is how devotees become saints.

The first result is that enemies become friends. Reciting the mantra protects against theft. The devotee becomes wealthy. This is the result of devotion to Tārā, Durgā or Sundari. All bhutas sleep, while the black limbed one awakes. He without a son who studies this Upaniṣad of the black limbed one, gets a son. It is the equivalent of bathing in water like the Ganges, going to the holy places, sacrifice and homa.

Kaula Upaniṣad

May the Kaulika triumph! May Varuni triumph! May truth triumph! May fire triumph! May all living things triumph!

Hail to the absolute. Hail to earth! hail to air! Hail to guru! You are like the universe! You are that, self evidently!

I will speak of the divine law. I will speak the truth. That must protect me! That source of speech must protect me! Protect my speech! Protect my speech. Om̄ śanti śanti śanti.

Now the investigation into dharma. (It is) knowledge and mind. It is the unified cause of both knowledge and liberation. The siddhi coming from oneself arises from liberation. The five objects of the senses constitute the expanded cosmos. Knowledge is the essence of all this. Yoga is liberation.

The absolute without parts (adharma) is the creator. Ignorance is the same as knowledge. Iṣvara, the lord, is the cosmos. The eternal is the same as the transitory. Knowledge is identical with ignorance. Adharma is dharma. This is liberation. The five bonds constitute the essence of real knowledge. The pinda is the producer of all. In that is liberation.

This is real knowledge. Of all the senses, the eye is the chief. Behave in a way opposite to that expected. Do not do this devoid of rightness. All this is the essence of Śambhavī.

The amnāya is not to be found in knowledge. Guru is unity. All is oneness within the mind. Siddhi does not exist in the uninitiated. Abandon pride and so forth.

One should not reveal this. Do not discuss this with paśus. Even weak argument may contain the truth. Do not make distinctions. Do not speak of the secret of self. One

may speak of it to a pupil (only).

Within, a Śākta; outwardly a Śaivite; in the world a Vaiṣṇava. This is the rule. Liberation comes from knowledge of self.

Condemn not others such as adhyatmika. Do not perform vows. Do not establish yourself on restraint. Binding oneself is not liberation. A Kaula should not practice outwardly. One becomes equal to all. One becomes liberated.

One may read these sutras at sunrise. One attains the siddhi of knowledge. This is the knowledge of self or Parameśvarī.

May the Kaula triumph! Om śanti śanti śanti. The Kaula Upaniṣad is complete.

10: KULACHUDAMANI TANTRA

Kulacūḍāmaṇī Tantra is a nigama, meaning that instead of Devī asking questions answered by Lord Śiva (āgama), he asks questions answered by Devī, the goddess. It is, probably, also one of the oldest tantras, according to Sir John Woodroffe, who published the Sanskrit text in his Tāntrik Texts series.

In seven short chapters, Devī expounds the essence of her worship, sometimes in the most beautiful of language. But the uncanny side of Kaula and Kālī worship is dwelt on in great detail, with references to siddhi, including a mysterious process where the tāntrik adept leaves his body at night, apparently so he can engage in sexual intercourse with Śaktis. Animal sacrifice also has a place in this tantra, including using the bones of a dead black cat to make a magical powder.

The siddhis — or magical powers — play a large part in this text. The main tāntriki rites are called the six acts (Śatkarma) of pacifying, subjugating, paralysing, obstructing, driving away, and death-dealing. But the Kulacūḍāmaṇī includes others such as Parapurapraveśana, which is the power of reviving a corpse; Anjana, which lets a sādhaka see through solid walls; Khadga which gives invulnerability to swords; Khecari, which gives the power of flying and Pāduka siddhi, magical sandals which take you great distances, rather like seven league boots.

Certainly, the importance of having a suitable Śakti forms the essence of the instructions Devī gives to Śiva. We see this emphasis over and over again, throughout the tantra. Devī here takes the form of Mahiṣamardini, sometimes known as Durgā. It was at this time, according to legend, that Durgā created Kālī, by emanating her out of her third eye.

We learn more of Durgā's legends and myths from the Kālikāpurāṇa, an influential source for all related to Kālī. The Devī, Mahāmāyā, appeared as Bhadrakālī — identical with Mahiṣamardini — according to *Kālikāpurāṇa* in order to slay the buffalo demon Mahiṣa. He had fallen into a deep sleep on a mountain and had a terrible dream in which Bhadrakālī cut asunder his head with her sword and drank his blood.

The demon started to worship Bhadrakālī and when Mahāmāyā appeared to him again in a later age to slaughter him again, she asked a boon of her. Devī replied that he could have his boon, and he asked her for the favour that he would never leave the service of her feet again. Devī replied that his boon was granted. "When you have been killed by me in the fight, O demon Mahiṣa, you shall never leave my feet, there is no doubt about it. In every place where worship of me takes place, there (will be worship) of you; as regards your body, O Dānava, it is to be worshipped and meditated upon at the same time." (*Kālikāpurāṇa*, ch.62, 107-108). For this reason, the image of Mahiṣamardini always has her trampling the buffalo Mahiṣa.

First Patala

Sri Bhairava said: Innumerable are Tripurā (tantras), innumerable those of Kālikā, countless those of Vāgīśvarī, numberless the beautiful Kulakulas known as Mātaṅginī, Pūriṇā, Vimala, Candanayika, Tripura-Ekajata, Durgā and Kulasundari.

Numberless the Vaisnava, Ganapatya, Saura, Śaivite, and the different doctrines of Śankara.

The highest of the doctrines are the 64 tantras: the Mahasarasvata, Yoginījāla, Śambara, Tattvaśambara, the eight Bhairavas, the eight Bahurūpas, the Jnana, the eight Yāmalas, the Tantrajnana, the Vasuki, the Mahasammohana, the Mahasuksma, the Vahana and the Vahana Uttaram, the Hṛdbheda, the Guhyatattva, the Kamika, the Kalapaka, the Kubjika Mata, the Maya Uttara, the Vina, the Trodala Uttara, the Pancamrta, the Rupabhedā, the Bhutadamara, the Kulasara, the Kullodisa, the Visvatomaka, the Sarvajnatmaka, the Mahapitrmata, the Mahālakṣmīmata, the Siddhi Yugesvari Mata, the Kurupika Mata, the Rupikamata, the Sarvaviramata, the Vimalamata, the tantras of east, south, west and north, the Niruttara, the Vaisesikajnanatantra, the Sivabali, the Arunesa, the Mohanesa and the Visuddhesvara.

O Lovely Hipped One, now speak to me of their essence if you have love for me.

Devī said: Listen Deva, supremely blissful quintessence, the Lord of Kula, to the very essence of knowledge of the ocean of Kula tantra, concealed by my Māyā.

I am Great Nature, consciousness, bliss, the quintessence, devotedly praised. Where I am, there are no Brahmā, Hara, Śambhu or other devas, nor is there creation, maintenance or dissolution. Where I am, there is no attachment, happiness, sadness, liberation, goodness, faith, atheism, guru or disciple.

When I, desiring creation, cover myself with my Māyā and become triple, becoming ecstatic in my wanton love play, I am Vikarini, giving rise to the various things.

The five elements and the 108 lingams come into being, while Brahma and the other devas, the three worlds, Bhur-Bhuvah-Svah spontaneously come into manifestation.

By mutual differences of Śiva and Śakti, the (three) gunas originate. All things, such as Brahmā and so forth, are my parts, born from my being. Dividing and blending, the various tantras, mantras and kulas come into being. After withdrawing the five fold universe, I, Lalitā, become of the nature of nirvana. Once more, men, great nature, egoism, the five elements, sattvas, rajas and tamas become manifested. This universe of parts appears and is then dissolved.

O All-Knowing One, if I am known, what need is there for revealed scriptures and sādhana? If I am unknown, what use for pūja and revealed text? I am the essence of creation, manifested as woman, intoxicated with sexual desire, in order to know you as guru, you with whom I am one. Even given this, Mahādeva, my true nature still remains secret.

Devī said: Listen son, to the very plain exposition of the teachings of utmost bliss. I speak of the method relating to the yoga of liberation. This is the one essence of all tantras, worshipped by all devas, giving every sort of knowledge, secret, giving a clear idea of the essence of enlightenment, free of good or evil, giver of both enjoyment and liberation, consisting of all paths. Dear son, it deludes even the wise!

It is of various and numerous meanings and is the goal and refuge of all pure disciples. It is known as the best path according to all the paths, yet is reviled by all doctrines. It

should be known only through the best of teachers. It should be protected and hidden in the heart very carefully, as I did not reveal it to Viṣṇu, Dhatra or Gaṇapati.

Dear son, whoever is unaware of this tantra is incompetent. Dearest, I speak of the pure knowledge of Kulacara.

Arising at dawn, a sādhaka should bow to a Kula tree. After meditating on the Kulas from the Muladhara to the one thousand petalled lotus, he should meditate on the gurus. Then he should meditate on and worship the Kulagurus Prahladanandanatha, Sanakanandanatha, Kumaranandanatha, Vasistanandanatha, Krodhanandanatha, Sukhanandanatha, Jnananandanatha, and Bodhanandanatha as being intoxicated by the nectar of the absolute, whose blissful hearts show in their eyes, their darkness cut and crushed by their having embraced Kulasutra, merciful to Kula disciples, complete, compassionate and effulgent, giving boons and dispelling fear, knowing the essence of all Kulatantras.

After bowing to the Kulagurus, one should give worship to the Kulamātrikās, fashioning a Kula place and bathing oneself in all the holy waters (tirthas).

Dear son, a Kulaguru is an accomplished being and said to be the vehicle of happiness. Dear son, conceal this very secret marvellous doctrine from the sight of paśus.

They who should reject the Kulanātha, who alone is a Śakta, served by the Kulas, for them initiation and sādhana is black magic. Because of this, one should by every effort resort to a Kulina guru. It is said a Kulina is competent in all vidyas and is able to initiate in all mantras.

Second Patala

Devī said: Dear son, now I will speak of bathing, the vehicle of Kula happiness. I have various forms (coloured) black, red, yellow and blue. Whichever pupil on the path of Kula goes to bathe, attains my form. Everything, heaven and hell, originates on earth. After sipping water, strew the Kula place with grass and Kula flowers and place durva grass, sesame oil and water in the Kula vessel.

After satisfying the Kuladeva, bathe. At first performing resolution, then draw the Kula Cakra on the (surface) of the water. Bow to the Kula trees, and using the Kula mudra called Ankuśa<\$FThe hook gesture.>, the Kula should invoke the Kula tirthas (into the water). After drinking the water three times, bathe body three times. Dedicate the offering to the deva of the Kula tree three times.

Using the Kula water, oblate the devas, the ancestors and the ḍśis. Again, after meditating on the Kulas, offer water to the Kula devas again. In the Bhairavī Tantra there are verses relating to this knowledge: Bhairavaya devaya. Creation came from Bhairava. Offer to Bhairava, pronouncing this mantra. After giving a suitable offering, meditate on the being of Bhairava-Bhairavī, offering the remainder.

Deva, by meditating in this manner, I bestow grace, whether the rite be that of ancestors, Sakti, offering, bathing or limb pūja, there is no doubt about this. After satisfying (Devī), offer the remainder to the people pervading the world who have this thing. Then rise, don the Kula robe, and envelop oneself in Kula.

Making a forehead mark of the Kula type, sip water again. Pay respect to the Kula pītha and do worship of the Kuladeva.

After satisfying the guardian of the door by suitable song, dance, speech and so forth, one should collect the Kula elements and purify the Kula seat. The Kula seat duly prepared, then strew the area with suitable pleasant things. Sitting on the Kula seat, and

binding the hair, do the ritual of Guru pūja.

A person should purify himself, the area of ritual work, and his own body. Sipping the offering, the wise person should then worship the Kula istadevata. Do the pūja with initiates, with adepts, with young maidens, with Kula people, and with those devoted to devatā and guru.

Various kinds of flowers and different sorts of scents should be present and one should don clothes scented with camphor and incense, smeared with scented powder. Offer tambula and various other pleasant substances, giving incense and fire first.

A Kaulika should wear all kinds of jewels and gems, and, reciting the root vidya, should sprinkle the place with water. All the substances should be on the right, while the offering (arghya) should be on the left. The Kula substances should be to the west of the devatā.

Making a yantra using different menstrual flowers such as svayambhu and different red materials like rocanā, lac, kumkuma, and red sandalwood, one should do the pūja, afterwards offering recitation. After reciting the Śakti mantra and praising her, then do the dismissal. Circle, and then prostrate yourself in front of the young woman there present. After previously offering the essence of the Kula nectar to the guru, one should then eat food.

One should worship the young woman and she should worship you. Conceal the design of the yantra in the secret place of the 1,000 petal lotus. Only impart this to a Kulina and never to atheists, fools, paśus or brahmanas, otherwise one meets with death.

Folk having gone at night to the cremation ground or to a Kula house and placing in the centre of flowers and sweet scents the highest Kula thing, should, in the company of Kulas, within the Kulacakra, draw a Kulayantra containing the name of the object to be accomplished. After first writing one's own name, accomplish the sādhana following the rules of the Kulacara. The sādhaka should do the sādhana with his own and other Śaktis. Dear son, now listen to the rules relating to unification with Parāśakti. Embrace one's own partner, who should be very beautiful and very alluring. One should act as the guru to the Kula devotee, and should initiate her into the path of Kula.

(She should) show in her eyes the very blissful essence, be Kula born, be faithful and very wise, inwardly protective of the guru, with her mouth full of tambula.

You should worship her as if she were your own daughter. Then draw on her forehead a Śakti Cakra of three concentric circles, within this writing the Kāmakalā mantra<\$FKāmakalā is the love digit. “In the place of Kāma which is in the centre of the place of Kāma in the middle of Kāma one should make a hole. By Kāma one should do Kāma and should place Kāma within Kāma. After making yourself a lover by Kāma, in the place of Kāma, one may agitate the world.” This verse from the Vāmakeśvarī Tantra reveals the mantra Hrīṁ Klīṁ Aiṁ Blūṁ Strīṁ. These are the five arrows of the goddess of love.>. In the centre, using mantra, write the name of the object to be attained. Inside this, invoke Devī and after meditating on her, worship her.

Then pronounce the ṛṣi, metre and root mantra into the ear of your daughter, three times in her left ear.

Son, now listen to the sexual embrace in Kula pūja. A knower of Kula should worship she who is wanton and free from shame, doing the actions according to the guidance of the guru. After being initiated, prostrate yourself like a stick on the ground.

Say Save me! O Lord of Kula, who with your Padmini is on the path of Kula! May the shadow of your lotus feet fall on my head, O Princely One! After giving daksina to the

guru with eyes full of love and tambula in his mouth, accomplish whatever you want with your own Kula Śakti.

If, firstly, you do not do limb and avarana pūja, then you are not a Kula. After first meditating on one's own guru as being above one, the very essence of Kula nectar, and after oblating that deva, then one may recite mantra.

Third Patala

Now I speak to you of worship at night in one's own Kula. The Śakti should be seated on your left hand side on a mattress, adorned with red clothes, bejewelled with gold, smeared with red scents, garlanded with flowers, perfumed, wearing bright things, very beautiful, wearing lovely clothes, with eyes like shy blossoms, slender, with large full breasts.

On her forehead, draw a beautiful yantra and in this write the object to be accomplished. Draw the same on her shoulders, arms, breasts and stomach. Her mouth should be filled with tambula and Kula substances. After doing recitation of the Kulakula mantra, one attains the desired for thing immediately.

She comes from a distance of 100 yojanas, across rivers and mountains, across 1,000 isles, free of restraint, with agitated eyes, shedding love juice profusely, trembling, the circle of her beautiful buttocks swaying, her heart full of love for the sādhaka, boldly coming ever closer, coming to sit with the sādhaka, moving like the devatā. Attracted to him in this way, a sādhaka achieves success and becomes a Kaulika.

Unless she is initiated and young, how is it possible to accomplish Kulapūja? There can be no Kulapūja, dearest, unless she has previously obtained the Kula mantra. When other than young, dear son, it is as if she were one with the guru (?).

In her left ear, recite the mantra while sprinkling her (with Kula nectar). Mahādeva, now listen. I will expound this mantra to you. Aim Kliṁ Sauh Tripurāyai imam Śaktim pavitram mama Śakti kuru Svāhā. This mantra has 26 syllables (?). O Deva, purify the Śakti using this mantra.

Brahmin-girl, warrior-girl, merchant-girl, slave-girl, Kulini, daughter of a barber, washer-girl, yogini; these are the eight girls.

Each woman is equivalent to a Kula maiden. Hold the Kula cakra at a crossroads, close to a river, at the root of a bilva tree, actually within the cremation ground, during a feast, in a palace or whatever, O Holder of the Trident!

Draw, dear son, a great yantra using powdered vermillion, and strew on it the names of the object you want to accomplish!

Use couch grass. Worship according to the rule and enter the Kula using the essence of Kula. Worship therein according to the due prescription and create the Kula using the essence of Kula!

Offering wine within the Kula area, devoted souls should then worship beautiful young women, duly initiated, wearing (silken) robes, garlands and so forth, giving them food, good milk and all the rest.

To start, give (these maidens) food you have cooked yourself (dear son). (Examples follow): different sorts of cake, curd, milk, ghee, buttermilk, candies. Offer different side-dishes flavoured [for example] with crushed saffron and essences of variegated sources (drawn from) the art of cookery.

Try offering jackfruit, polished cardamoms, washed lemons, pomegranates and different other pleasant fruits [all the while] smearing the maidens with a variety of scents and perfumes.

Try offering them sandalwood, musk, saffron, fresh green sprouts of pallava, borax, blossoms of the Lodhra tree, things from the water, items from the forest. Bring [your beautiful Śaktis] different jewels, and decorate them — in turn — with very precious jewels of different kinds.

Do the worship in a private place, and give offerings and also do purifications. Once [a sādhaka] has caused the Kula amrta to flow, he should bow in front of the Śaktis.

He should bow to each of the Śaktis, in turn, and should call out their names, starting with the Brahmini. Asking each to take a seat, a sādhaka should make sure each one has a seat. Then he should give them offerings, water to drink, water for each [beautiful goddess] to wash her toes, honey-flavoured water, and water yet again.

If they are uninitiated, [the sādhaka] should say Hrīṁ to each. O truly beauteous One, he should feed them in the centre of a pavilion using golden plates. Then he should recite the hymn.

Om̄ hail to you Mother Devī!

Stainless soul, the essence of Brahmā.

Through your compassion remove obstacles and bestow siddhi on me!

Māheśī, giver of blessings!

Devī, the form of supreme bliss!

Through your compassion &c.

Kaumārī, who dallies with Kumāra,

Lady of all Knowledge,

Through your compassion &c.

Vaiṣṇavī, carried on Garuda's wings,

The very self of Viśṇu,

Through your compassion &c.

Vārāhī Devī, giver of blessings,

Who lifted the earth on your tusks,

Through your compassion &c.

Devī, you are Aindrī, worshipped by all the gods and Indra.

Through your compassion &c.

Cāmuṇī, smeared with blood, dressed in a garland of severed heads,

You destroy fear!

Through your compassion &c.

Mahālakṣmī Mahāmāyā, you destroy anxiety and sorrow.

Through your compassion &c.

Devī you are the goddess, father and mother both!

You take the place of our father and mother!

Although one, you are many, in the form of the cosmos!

Hail to you Devī, hail!

Fourth Patala

Dear son, my secret originates in simple practice. Those lacking this do not obtain success even in one hundred koti of births. Folk following the path of Kula and the

Kulaśāstras are broad minded, from following the path of Viṣṇu, patient of insult, and always doing good to others.

One should go to the temple of a deva, or to a deserted place, free of people, an empty place, to a crossroads or to an island. There, one should recite the mantra and, having bowed, become one with divinity and free from sorrow.

Bow to Mahākālī if you see a vulture, a she-jackal, a raven, an osprey, a hawk, a crow or a black cat, saying: “O Origin of all, greatly terrifying one, with dishevelled hair, fond of flesh offering, charming one of Kulacara, I bow to you, Sankara’s beloved!”

If you should see a cremation ground or a corpse, circumambulate. Bowing to them, and reciting a mantra, a mantrin becomes happy: “O you with terrible fangs, cruel eyed one, roaring like a raging sow! Destroyer of life! O mother of sweet and terrifying sound, I bow to you, dweller in the cremation ground.”

If you should see a red flower or red clothes — the essence of Tripurā — prostrate yourself like a stick on the ground and recite the following mantra: “Tripurā, destroyer of fear, coloured red as a bandhuka blossom! Supremely beautiful one, hail to you, giver of boons.”

If you should see a dark blue flower, a king, a prince, elephant, horse, chariot, swords, blossoms, a vīra, a buffalo, a Kuladeva, or an image of Mahiṣamardinī — bow to Jayadurga to become free of obstacles. Say: “Jaya Devī! Support of the universe! Mother Tripurā! Triple divinity!”

If you should see a wine jar, fish, meat or a beautiful woman, bow to Bhairavī Devī, saying this mantra: “O destructress of terrifying obstacles! Grace giver of the path of Kula! I bow to you, boon giver adorned with a garland of skulls! O red clothed one! One praised by all! All obstacle destroying Devi! I bow to you, the beloved of Hara.” Dear son, if a person sees this things without bowing, the Śakti mantra does not give success.

I all of this I am the most important part, beloved of the Kula folk. All the Dakinis are my parts. Listen Bhairava! One who has gained success in my simple yoga cannot be harmed by a Dakini. My devotees abound in wealth and cannot be conquered by Vatukas or Bhairavas.

Whichever Kaula is seen by a young girl or woman, whether he be in village, city, festival, or at the crossroads, causes her to be filled with longing, her heart aching, her eyes darting glances, like a line of bees mad for honey falls on a lotus flower, greedy for nectar, like a female partridge for a cloud, like a cow for her recently born calf, like a female gazelle eager for young shoots of grass, like jackals for flesh, like a person tortured by thirst who sees water, like a dvamsi (?) at the sight of a lotus fibre, or like an ant greedy for honey.

The sight of such a Kaula, enveloped by the Kulas, causes her lower garment to slip, she becomes mad with lust, and of unsteady appearance.

Seeing her on a couch, her breasts and vagina exposed, one should fall to her feet, and, rising, fall again. One should impart the oral lore to an alluring female companion — in her feet resides the secret of the act of love. One attracts such female companions, with beautiful hips and beautiful breasts, like a moon to the Kaula, free from greed or modesty, devoted, patient of heart, sensuous, very inner of spirit.

In such a happy Dūtī, curiosity may suddenly arise, she asking “Dear son, what is to be done or not to be done? Speak!” One should perform sacrifice to the indwelling Māyā and offer the remainder to the Śaktī. After this, one should excite her and then perform

the act of love.

On a Tuesday, in the cremation ground, smeared with Kula vermillion, using Kula wood, one should draw a yantra. In the petals write the Canda Mantra, Sphreṇi Sphreṇi Kiṭi Kiṭi twice, and then the ninefold mantra of Mahiṣamardinī. Outside this, write the mantras of Jayadurga and śmaśānabhairavī. After writing them, worship Bhadralalī at night, meditating on Kāmakhyā, the essence of Kāmakalā.

The Kulakaulika, naked, with dishevelled hair, should meditate on the formidable Kālī, with her terrifying fangs and appearance, Digambari, with her garlands of human arms, seated on a corpse in Vīrasana, in sexual union with Mahākāla, her ears adorned with bone ornaments, blood trickling from her mouth, roaring terrifyingly, wearing a garland of skulls, her large and swelling breasts smeared with blood, intoxicated with wine, trembling, holding in her left hand a sword, and in her right hand a human skull, dispelling fear and granting boons, her face terrifying, her tongue rolling wildly, her left ear adorned with a raven's feather, her jackal servants roaring loudly like the end of time, she herself laughing terribly and pitilessly, surrounded by hordes of fearsome Bhairavas, treading on human skeletons, wholly occupied with the sounds of victorious battle, the supreme one, served by numberless hosts of powerful demons.

After meditating on Kālikā, the lord of Kula should then worship her. Unless one enters the other city, Kulasiddhi cannot be achieved. Because this Devī gives all success as soon as she is remembered, she is hymned in the three worlds as Dakṣinā.

O Bhairava, by reciting her mantra 108 times, one can achieve whatever object is wished for. After establishing oneself at the crossroads and meditating on the Devī in your heart, one should enter the city adorned with the most beautiful sorts of jewels. After meditating on Devī in the four directions, bow to the Kulaguru and, holding the name of the object of siddhi in your left hand, pronounce the mantra.

By smearing the eyes with anjana, one may shatter iron locks barring doors, becoming able to enter either stable, warrior's house, Kālikā temple, treasury or sacred place, and may have sexual union according to will even 100 times. After meditating on Svapnavati Devī, one should enter the pavilion of Kāma.

Do pūja with a yantra, writing the appropriate mantra on it, and reciting it at Devīkuta, Oddiyāna, Kāmarūpa, Tata (?) or at Jālandhara or Pūrṇa(giri) on pure ground. Establish cakras in these places and, worshipping Devī, bow and recite her mantra eight, ten, 100 or 1,000 times.

Reciting and offering at such a pīṭha, one gains the wealth of a treasury. On a pure spot, establish the siddha seat, preparing the protective pedestal and bowing to the pīṭha in a pleasant way. Say: "Come, O great one of the form of the vagina! Siddhayoni! Give that which is desired! I will perform Kulapūja with appropriate ritual accessories! Yield to me!"

Becoming like her son, her feet on your head, she yields whatever is wished for.

Repeatedly offer her Kula flowers, scent and food. Dear son, prepare everything, and after offering and cooking for her, give grain, rice, wine, fish, flesh, ghee, honey and the other things which bestow success. A sādhaka should install her in a jar, and then worship the supreme. After meditating on the iṣṭadevatā, the possessor of the path of Kula should feed her.

Dividing a piece of fruit in half, give one to the Kula Śaktī, take the other one yourself, and then eat. If one does not have a young woman as a Śaktī, perform the dismissal using water. After performing the pīṭha pūja, rub out the yantra, offering then to the

ancestors of the place.

Fifth Patala

Srī Devī said: Deva, a sādhaka travelling in dream can enter Kāmarūpa, which is Kāmakhyā, the yoni pavilion. After drawing the ultimate cakra, surrounding it with Kula substances, a sādhaka should write round it the named object of desire.

Making the place of Kāma, in the centre of the place of Kāma, fashioning it into a funnel-shaped vessel, by Kāma one should love Kāma, turning Kāma into Kāma<\$FSee above.>.

After meditating thus, and reciting a mantra, gazing at the pedestal and so forth, a possessor of the correct rule should place the father-face into the mother-face. So, offering cloth, saffron or tambula twice, one may take Kakini by force (?).

Doing ritual circling and so on according to the due rule, one may then go forth. If a man should attempt to subjugate women of the circle or protected property, a sādhaka becomes a fallen sādhaka. An act of black magic causes the destruction of a Kula. If he does a bad deed, it kills him, no doubt. City shaking prompted by black magic causes him to be bound by a superior power. The puravasini can be awoken using the sleep awakening mantra.

O Śaṅkara, a Kulina using this method who intends to steal creates obstacles for himself, there is no doubt of it. Bhūtas, pretas, Piṣacas, raksasas, serpents, kinnari, naga maidens, underworld maidens, fairies, bhairavas, vatukas, and Ganapa create obstacles for those entering the place where protected women sleep. It causes the death of one's children, creates delusion, disease, and uprooting.

They cause different obstacles such as poverty and great anxiety, and loss of grain to one who emits his semen into a protected woman. Then they destroy sādhakas. One should protect oneself carefully, pegging all the gaps with vajra, Śakti. staff, sword, noose and goad. To avoid obstructions, carefully worship the guardians of the directions. O Deva, one should offer cake, plantain, sweetmeats, milk rice, food, crushed parched grain and jackfruit, giving to Viṣṇu the supreme food and to Ganesa the pithaka (?). A vīra should offer sweetmeats, jackfruit, plantain and black goat flesh to the Ksetresa, and then recite the mantra.

After reciting, offer a clump of earth and sprinkle water to the ten directions. Just as a horse sprinkled in sacrifice<\$FThis refers to the aśvamedha sacrifice, where a horse was set free to wander over various territories. Kings fought wars for the right to capture it. It culminated in the immolation of the horse in a great sacrifice involving sexuality.>, as Sakra<\$FIndra, the mightiest of the gods.> to the gods, so obstacle worship is for Kula. In the sleeping place, in the north east, place a Kula conch.

Around it, make a square of twelve fingerbreadths. A sādhaka, after making this king of yantras, should worship there at night. At night, roaming about, at night, doing Kula pūja, there is nothing which cannot be done. A sādhaka becomes a Kaulika.

At night, establishing Tribhuvanesvari, and bowing, recite her mantra. Bathing in the morning, and bowing to guru, devas, ancestors and ḥsis, offering oblation to the Śaktī, worship in a devoted way.

O Bhairava, by serving a young woman who resembles a prostitute, one gains wealth, becomes all protected, beloved of all, and able to enslave. She bestows her grace. Kula sādhakas will know the different meditations by appeal to the Kulacūāmaṇī, previously

spoken of.

After offering in a gold, copper or a Kula vessel, and drawing the nijayantra or Kulayantra or the Śrīyantra or the gandharvayantra, made of various things, and with in the centre the name of the Kula target, strewn with nija names and the Kāmakalā bīja, all encircled with the nijamantra, the best of sādhakas should worship the essence of Kulamnaya.

With Kula pūja and the like, using lingas, one may attain the highest core of Viṣṇu, saying Jaya Viṣṇu, Hare Brahma and so forth, offering various things, and doing the Kula pūja in a forest or near a lake.

Using the previously declared rule, one may accomplish Kula agitation etc. One should bring the Kula born Devī at night to a deserted garden, house or temple, and initiate her using the root mantra. Then, using the rule previously spoken of, one may achieve Kula agitation. Both should recite the root mantra which gives siddhi.

Of all pīthas, the supreme pītha is Kāmarūpa, the great giver of results. O Maheśvara, whoever does pūja there is accomplished.

Son, I live in this best of all pīthas. Therefore the Kāmakhyā yoni mandala is spoken of 100 times. Mahādeva, what can be said of the fruit gained thereby? There dwell millions of Śaktīs and Mahiśamardinī herself. This pītha is the image of the absolute, the hidden vehicle of all happiness.

Bhairava said: Devesī, if I am truly your son, speak of the methods of attraction, you the cause of creation and dissolution.

Devī said: Dear Son, I will speak of the mahāvidyā, the supremely great attraction maker, through which pūja method a man can attract even the devas. After reciting the Kālī mantra of one, two or three types, one can attract the moveable, the fixed and everything else, according to will. This is revealed clearly, as if from the mouths of Brahmā and Sarasvatī.

This Mahākālī vidyā is said to be the ultimate secret of all secrets, causing sleep, wakefulness, delusion, confusion and bewilderment. One may go anywhere, whether in the night, the day, or the twilight. One should strew the name of the object to be accomplished (with the letters of the) bīja mantra.

The guru should perform an act to enlighten the vīra in this matter. Whatever the subject whatsoever, this method always bestows that which is wished for. Yoga meditation on a young woman causes people to become siddhas, there is no doubt of it. Just as grain is the secret essence of an ear of corn, or as the Sun's brightness manifests by its rays, or as the Moon's beauty is shown in falling rain, or as the earth becomes full of nectar by being watered, or as by seeing a flower one becomes filled with devotion, or through Mahadurga's prasad makes one a Lord of Siddhas, or as by the grace of Kula flower pleasure arises, or as remembering the Ganges frees from sin, so by this method of attraction one becomes like Śiva, and so meditating on a young woman gives boons. Therefore, always initiate the Nija Kauliki.

Bhairava is the ṛṣi, Uṣṇik is the metre, the devatā is Devī Dakṣinā Kālikā, it gives the fruit of the four aims of mankind. Purva is the bija, para is the Śaktī.

Do limb (nyāsa) and so forth using six long bījas, and the fourteen matrika vowels, each separately. Place them in the heart, on the hands and on the feet. Do the diffusion (nyāsa) using the fifteen syllables of the root mantra. Meditate five ways as previously described.

Inside the lotuses and in the fifteen angles do pītha pūja. There indraw and worship

Devī Dakśinā, adorned with Kula. Afterwards, worship Mahākāla, then the pītha Śaktīs Kālī, Kapālinī, Kullā in the first triangle; Kurukullā, Virodhinī and Vipracittā; Ugramukhi, Ugraprabhā and Pradipta; Nīlā, Ghanā and Balākā; Mātrā, Mitā and Mudrikā. Outside this, from the east petal in order, worship Brahmani and the rest. After doing thus, a pure person should recite the mantra and sacrifice daily. Reciting a lakh (times) at night is the essence of great purification.

One need have no other thought in this pūja than that of a young woman. Reciting at night gives siddhi and one becomes Dakśinā. Do limb nyāsa, and after meditating on Devī, the wise man should recite the mantra. After worshipping the body of the cosmos using this method, one may attract heavenly, underworld and Naga maidens.

Worship Mahākālī in a forest, performing pūja, meditation, application and recitation of the mantra. The Devī dwells equally in all these places. Daily recitation and the like has already been spoken of. When a person does forest pūja of great maidens, it bestows purity.

Place a conch in the north east and draw a yantra there. Offer and practice on the eighth or fourteenth night (of the dark Moon). Initiated mortals should recite the mantra 108 times, naked, with their mouths full of tambula, with dishevelled hair, controlled of senses, eyes rolling with intoxication, in sexual intercourse with the supreme woman.

Worshipping at night, naked, using scent and flowers. adorned with Kula gems, she who is named in the strewn yantra, being the vīra's beloved, is she who ought to be worshipped. After giving her wine, meat and the other substances of Kula sādhana, one should meditate on and offer to the guru.

Asking leave to dismiss her, (placing a flower) on the head, one should do the remaining actions. Dearest son! Do not do Kula pūja without wine and flesh, else it destroys the good actions of 1,000 births.

Brahmins, in acts of subjugation, may offer honey in copper vessels instead of wine. Others should worship using Kula wine. This wine is drunk by yogis, this wine is the most excellent thing for yogis. For those for whom wine drinking is unsuitable, honey and sweet cakes may be offered.

Sixth Patala

Devī said: Dear son, now I speak to you of the rules of nyāsa. One should invoke Devī as being diffused in the body, then doing nyāsa. The best of sādhakas should first place Devīkuta at the top of the head. Draw a yantra using the previously declared rule, following the Kula path. Bow to the various pīthas and using scent and blossoms worship Devī as Mahabhaga, the root Devī, with her attendants.

After reciting the mantra 100,000 times, then establish Oddiyāna, then worship the pītha known as Yoganidra, where one should do pūja to the indwelling istadevata 100,000 times. After going to Kāmarūpa, one should then worship Katyayani.

At night, reciting a mantra 100,000 times, one should then perform worship to Kāmakhyā. Going then to Jālandhara, firstly worship Purnesi. Reciting the mantra 100,000 times there too, then go to Pūrnagiri and again do pūja and recite the mantra to Candi. Entering Kāmarūpa, firstly worship Kāmakhyā. At the close, worship the Mahādevī Dikkaravasini.

At night, after reciting mantra to each of the Pītheśvaris¹ The Śaktis of the sacred sites or pīthas. in the seven pīthas, then worship the istadevata. On completing the requisite number, then bow, saying "Devī, highest of the Kulas, in this act I, named such and

such, of the gotra such and such and family such and such ask you, the desired goddess, to bestow the highest boon.” If unsuccessful, one should do the previous actions again. Otherwise, one may worship Mahiṣamardini in all the pīthas. Then she becomes pleased, and bestows the Kula boon. On reciting the root mantra, one becomes a lord of all siddhi. One should go to a Rajavrkṣa tree, and worship the istadevata at its root, starting worship on a great night. The recitation should continue over the next three days. Deva, the best of sādhakas gains the fruit of 100,000 pīthas by doing this.

Bhairava Mahesvara, if a sādhaka should recite the secret Mahiṣamardini root vidyā, he may gain at will the siddhis Vetalā, Khadga, Anjana and Tilaka<\$FVetalā — power over vampires; Khadga — a magical sword; Anjana — a magical unguent; Tilaka — a magical forehead mark which enables the sādhaka to see through walls and observe what is happening at a great distance.>.

Bhairava said: O Devesī Candika, if you love me, tell me how to obtain the great siddhi Vetalā and the rest.

Devī said: The best of sādhakas, using Nimba wood should, on a Tuesday, at midnight, sit in sexual intercourse on a corpse. After digging a pit, he should recite the Mahiṣamardini (vidyā) 800,000 times, then offering 1,000 times in the cremation ground. Taking the ash, smear it on a staff and padukas<\$FWooden sandals.>, going to the cremation ground on a Dūrgā eighth<\$FDay of the waning moon.> and offering libation there.

Doing pūja according to rule on the corpse, a vīra should then sit on the corpse and recite the mantra 1,008 times. O Nātha, after giving animal sacrifice to the mother, he should then recite a mantra over the wood: “Sphrem Sphrem Mahābhagā Yogini, be lovingly pleased! Protect me with this staff I hold.”

Whenever a Kaulika displays the staff and recites the mantra, he can pulverise whatever he wants and can conquer over and over again.

“Mahābhagā. boon giver, may these padukas go, go! May they travel 100 yojanas whenever I wear them!”

Taking copper and making a sword of 50 angulas length, and drawing a yantra on it, a person should recite the mantra. Sitting on a great corpse during a Kālī day and reciting the mantra 1,000 times, (a sādhaka) should dig a pit in front of a Bija tree and do the binding and protection, reciting on a Kula eighth in the cremation ground at midnight. Firstly pleasing (the Devī), he should then do sacrifice in the cremation ground, using the three madhus with bilva leaf.

After the sacrifice, he should offer animal sacrifice to supreme Māyādevī Mahiṣamardini. Whosoever gives complete animal sacrifice to the great Unmukhī gains her favour. Dear son, say: “Take, wielder of the sword! Terrifying and fanged Mahākālī, true one of formidable form, Kam Im Um make! Kalyani, cut through my enemy!”

If a man should raise and strike with the sword, at the same time reciting the mantra, having cut, having cut and again having cut, he may achieve the act of sādhana.

Otherwise, he should sever the head of a male black cut with one blow, on a Tuesday, at the crossroads, at night, and should bury it with a mantra. Eating sacrificial food and emitting into a vessel, he should recite the mantra every night. Concentratedly reciting 1,008 times in the darkness, he should gaze at the dug-up vessel. Eating sacrificial food during the day, on a river bank, and immersing himself, he should wash it, reciting a mantra.

Dear son, I have spoken to you of opposition, through which a man can conquer. One

should install and worship screaming Kālikā, reciting the inimical Kālī mantra 1,000 times. A mantrin then attains success in Anjana — there is no doubt about this. A sādhaka, on making a powder of crushed bone, sandal, aguru and copper, worshipping according to rule, conquers all.

Kulesvara, a man, worshipping Devī most attentively at a Kula place, giving her Kula fish, Kula food and Kula wine. Reciting 1,008 times, a man may conquer all on earth using the Phut mantra. Even if the target is 100 yojanas distant, he may gain it. It comes to him from wherever it is on earth.

A man can contract his body, entering instantly a cleft, a small window, or a cavity. Dear son, Lord of Kulanāthas, unless a man has the Durgā or Kālī mantra, the siddhis are concealed, there is no doubt of it.

सप्तमः पाटलः

भैरव उवाच

मातर्महिषमर्दिन्या:

कुलाचारस्य

संसिद्ध्ये

सङ्केतं

कथयस्य

मे।

भुक्तिमुक्तिप्रसिद्ध्ये॥

१ ॥

Seventh Paṭala

Bhairava said: Speak to me of Mātamahiṣamardinī and of Kulācara in its totality, O Giver of Enjoyment and Liberation [1]

देव्युवाच

सृष्टिस्थितिविनाशाना

मादिभूता

महेश्वरि

गोप्या सर्वप्रयत्नेन

शृणु

तां

कथयामि

ते॥

२ ॥

Devī said: Maheśvarī is the primordial basis of creation, maintenance and destruction. This should be hidden by every effort. Listen! I will speak of it to you [2]

त्रैलोक्यबीजभूतान्ते

सम्बोधनपदं

ततः।

सृष्टिसंहारकी

वर्णोः

विद्या

महिषमर्दिनी॥

३ ॥

Om mahiṣamardinī svāhā is the vidya (explicated) [3]

अतिगुह्यतरा

निन्त्या

सृष्टिस्थितिविधायिनी।

सर्वदेव

सर्वसिद्धि

वीरभूत

(ता) सनातनी॥

४ ॥

This is the highest eternal secret of she who creates and destroys. It is all giving, victorious, eternal [4]

अत्यन्तगुरुभक्ताय

शुद्धाय

यदि

कथ्यते

।

तदाष्टवर्णी

वक्तव्यं

न बीजं

नापि

साधनम्

॥ ५ ॥

If it is pronounced purely with inner devotion to the guru, then the eight syllables without the bija also no sadhana(?)

साधारणी प्राणविद्या

ह्ललेखा

सिद्धिगोचरा।

एतत्पूर्वस्थिता

देवी

गुरुसिद्धिविनाशिनी॥

६ ॥

Carefully pronounced with Om Hrīm, it is the Siddhigocharā. This previously placed Devī is the destroyer of guru siddhi (?) [6]

विशेषतः कलियुगे महासिद्धौघदायिनी।

गुरुणां कुलनाथानं

महाशापं प्रदायिनी॥

७ ॥

Specifically, in the Kali Yuga, it is the giver of Mahāsiddhaugha. It is the great giver of pacification of Gurukulanāthas [7]

जया दुर्गाभया

प्रोक्ता

परमा सिंहवाहिनी।

त्रैलोक्यबीजभूतान्ते

सा परा मर्दिनीकुलम्

॥ ८ ॥

Jayā Durgābhayā is declared, the ultimate with a lion as her vehicle. With the
traiokyabija at the end, she is the supreme Slayer [8]

वरं वहिप्रिया देया न देया नमसाहिता।
दत्ता च परमा विद्या डेयुता हृदयान्विता॥ ९ ॥

सर्वत्र कुलशास्त्रज्ञ महाशापप्रदायिनी।
तस्मात्सर्वप्रयत्नेन गोस्त्वयेन नवाक्षरी॥ १० ॥

Everywhere known to the Kulaśastra as the Great Giver of Peace. Therefore, by every
effort, one should conceal the nine syllabled mantra. [10]

अष्टतक्षं जपेन्मन्त्रं तद्वांशं हृनेततः।
नारदोऽस्य ऋषिः प्रोक्त श्छन्दो गायत्र मीरितम् ॥ ११ ॥

You should recite the mantra eight lakhs, giving homa of a tenth part of that. Nārada is
the ṛṣi, gayatri is the metre. [11]

देवता महिषधनीयं पुर्वं वीजं परापरा।
ध्यायैतकार्ली महादेत्य युद्धरागं महोन्मुखीम् ॥ १२ ॥

The devatā is Mahiṣaghñī, the bija is purva (?). One should meditate on Kālī fond of
war with the great demons, the Great Unmukhī [12]

दक्षिणे चक्रखड्गौ च बाणं शूलं तथैव च।
वामे खड्गं तथा चर्मं धनुस्तर्जनमेव च॥ १३ ॥

In her right hands she holds cakra and khadga, and arrow and trident and in her left
hands she holds a khadga, shield, bow and makes the threatening gesture. [13]

विभ्रतीं कालतीव्रीरुमहिषाञ्गनिषेदुषीम् ।
पीताम्बरधरां देवीं पीतोन्नतकुचद्याम् ॥ १४ ॥

The Devī is dressed in yellow, with large, rising swelling breasts, and is on the body of
the black buffalo Mahiṣa. [14]

जटामुकुटशोभद्यां पितृभूमिसुखावहाम् ।
ॐ महिषहिंसके हूं फट् हृदयाय नमो हृदि।

ॐ महिषशत्रो हूं फट् शिरस्युदीरितम् ॥ १५ ॥

With dishevelled hair and wearing a shining diadem, dwelling in the cremation ground.
Om mahiṣahimṣake hūṁ phaṭ namo in the heart

ॐ महिषं हैषय हैषय हूं फट् शिखामन्त्रः समीरितः॥ १६ ॥
ॐ महिषं हन हन हूं फट् कवच इत्यपि।

महिषमर्दिनी हूं फट् अस्त्राणि शृणु भैरव॥ १७ ॥

Om mahiṣamheṣaya heṣaya hūṁ phaṭ is the peak mantra. Om mahiṣa hana hana hūṁ
phaṭ is the kavaca. Mahiṣamardini hūṁ phaṭ is the astra. Listen Bhairava. [16-17]

अष्टपत्रे यजे देवी दुर्गाया दीर्घपूर्वकाः।
आयुधानि पलाशग्रे यादिभिः क्रमशो यजेत् ॥ १८ ॥

In the eight petal lotus worship Durgā with the long vowels. In the Agni kona worship
the weapons in order. [18]

ब्रह्माण्यादा स्ततः पश् चाल्लोकपालां स्ततो बहिः।
तदस्त्राणि सिद्धमन्त्री प्रयोगश्च समाचरेत् ॥ १९ ॥

Worship Brahmāṇī and so forth then afterwards the Lokapālas outside using the astra
and siddha mantras according to rule [19]

प्रयोगे होमनियमः सहस्रं वसुसमितम् ।
एषा विद्या महाविद् ऋया न देया तस्यकस्यचित् ॥ २० ॥

The rule for homa is to do it eight thousand times. This is the *vidyā*, the *Mahāvidyā*, you should never reveal it ever. [20]

यदि भाग्यवशाल्लव्या कुलदेवी कुलोत्तमैः।
दीक्षिता कुलजाति स्तु सिद्धिदा सैव नान्यथा॥ २१॥

If by the power of great good fortune you should attain this utmost *Kuladevī*, and are initiated, then it gives *siddhi*, and not otherwise. [21]

भैरव उवाच
(महिषमर्दिनीस्तोत्रम्)

Bhairava said (Mahiṣamardiniśtotram)
next stotras: check this with Avalon's translation

देव्युवाच
स्तोत्रश्वरणसन्तुष्टा

प्रीतास्मि

तव भैरव।

पश्य मूर्तिः न च ध्यानयोग्यां मम सुखावहाम् ॥ ३६॥

Devī said: You have heard the stotra because of my fondness for you Bhairava. Now is the *dhyāna* rule, my vehicle of happiness. [36]

एषा मूर्तिः प्रधा नं मे कालीमूर्ति स्थैव च।
त्रिपुराभैरवीमूर्तिराया ॥ ३७॥

My chief form is the *Kālī* form, then comes *Tripurābhairavī*, She is the *Adyī*, renowned everywhere.

कुलवारे कुलाष्ट्यां चतुर्दश्यां विशेषतः।
योगिनीपूजनं तत्र प्रधानं कुलपूजनम् ॥ ३८॥

In a kula place, on a kula eighth or on a fourteenth especially, one should do *Yoginī* *pūja*, the foremost *kulapūja*. [38]

यथा विष्णुतिथी विष्णुः पूजितो वाञ्छितप्रदः।
तथा कुलतिथी दुर्गा पूजिता वरदायिनी॥ ३९॥

So in a *Viṣṇu* *tithī*, after worshipping the renowned *Viṣṇu*, then in a *Durgā* kula *tithī* after worshipping the Boon Giver [39]

विल्वमूले प्रान्तरे वा श्मशाने वापि साधकः।
मांसप्रधानं नैवेयं सन्ध्याकाले विधीयते॥ ४०॥

The *sādhaka* should at the root of a *bilva* tree, in a desolate place, or in the cremation ground should worship with meat as the main offering, at a twilight time. [40]

काली कालीति वक्तव्ये तन्नोमा शिवरूपिनी।

पशुरूपा समायाति परिवारगणैः सह॥ ४१॥

Kālī *Kālī* one should say, then *Uma*, the *Śivarūpī*

भुक्त्वा रीति यदैशान्यां मुखं मुत्तोल्य सुखरम् ।
तदेव मङ्गलं तस्य नान्यथा कुलभूषण॥ ४२॥

अवश्य मन्नदानेन नियतं तोषये चिछ्याम् ।

नित्यशार्दूलं तथा सन्ध्यावन्दनं पितृतर्पणम् ॥ ४३॥

तथेयं कुलदेवीनां नित्यता कुलपूजने।

पशुरूपां शिवां देवीं यो नार्चयति निर्जने॥ ४४॥

शिवारावेण तस्याशु सर्वं नश्यति निष्ठितम् ।

जपपूजा विधानानि यत्किञ्चित्सुकृतानि च॥ ४५॥

गृहित्वा शापं मापाय शिवा रोदिति निर्जने।

एकया भुज्यते यत्र शिवया देव भैरव॥ ४६॥

तत्रैव सर्वशक्तीनां प्रीतिः परमदुर्लभा।

पशुशक्ति नरशक्ति: पक्षिशक्ति स्तथैव च ॥ ४७ ॥
 पूजिता विगुणं कर्म सगुणं कारयेततः।
 तेन सर् व्यप्रयत्नेन कर्तव्यं पूजनं महत् ॥ ४८ ॥
 राजादिभयमापन्ने देशान्तरभयादिके।
 शुभाशुभानि कर्मानि विचिन्त्य बलि माहरेत् ॥ ४९ ॥
 गृह देवि महाभागे शिवे कालाग्निरूपिणि।
 शुभाशभफलं व्यक्तं ब्रह्म ह बलि तव ॥ ५० ॥
 एवमुच्चार्य दातव्यो बलिः कुलजनप्रियः।
 यदि न गृह व्यते वत्स तदा तैव सुभं भवेत् ॥ ५१ ॥

 सुभं यदि भवेतत्र भुज्यते तदशेषतः।
 एवं मत्वा महादेव शान्तिस्वस्तयनं चरेत् ॥ ५२ ॥

 कुलाचारं दक्षिणाख्यं कथितं तव सुव्रता।
 न कस्मैचित्प्रवक्तव्यं यदीच्छे च्छाश्वतं सुखम् ॥
 ५३ ॥
 निर्जने चैव वक्तव्यं न चैव जनसन्निधौ।
 न पितुः सन्निधाने वा न मातुः सन्निधौ तथा ॥ ५४ ॥
 किंवा पक्षि पतङ्गादि दर्शने तैव कारयेत् ।
 पातालमण्डपे वापि मण्डपे वा सुयन्त्रिते ॥ ५५ ॥
 निश्छद्रमण्डपे वापि कर्तव्यं न च सन्निधौ।
 कुलपुष्पं कुलद्रव्यं कुलपूजां कुले जयम् ॥ ५६ ॥
 गुरुं कुलपति ज्ञापि कुलमालां कुलाकुलम् ।
 कुलचक्रं कुलध्यानं सर्वथा न प्रकाशयेत् ॥ ५७ ॥
 प्रकाशत् सिद्धिहातिः
 स्यातप्रकाशद्वन्धनादिकम् ।
 प्रकाशनमन्त्रनाशः स्यातप्रकाशदेव हिंसनम् ॥
 ५८ ॥
 प्रकाशनमृत्युलाभः स्यान्नं प्रकाशयं कथञ्चन् ।
 पूजाकाले तु देवेश यदि कोऽप्यत्र गच्छति ॥ ५९ ॥
 दर्शयद्वैष्णवीं मुद्रां विष्णुन्यासं तथा स्तवम् ।
 प्रकाशादिः गुसिः स्यात्तप्रकाशन्न
 दूषनम् ॥ ६० ॥
 गोपनायदि व्यक्तिः स्यान्नगुसिः साभिधीयते।
 कदाचिदङ्गहानि स्तु न च व्यक्तिः कदाचन ॥ ६१ ॥
 (वरं पूजा न कर्तव्या न च व्यक्तिः कदाचन)
 एततन्त्रं हे यस्य कुलाक्षरसमन्वितम् ॥ ६२ ॥
 कुलेश्वरलिपिर्वर्षपि तत्रैवाहं सदा स्थिता।
 तेषां हेषु पापानि दुष्कृतानि भयादिकम् ॥ ६३ ॥
 पुस्तकस्थितिमात्रेण नश्यन्ति नात्र संशयः।
 लिखित्वा कुलहस्तेन कुलद्रव्येण भैरव।
 कुलवारे पठेद्वापि कुलहस्ते च धारयेत् ।
 सर्वथा तस्य गेहं वै न संत्यक्ष्यामि भैरव ॥ ६४ ॥
 अत्यन्तरोगयुक्तो वा शुभ्मीनोऽपि वा पुनः।
 एततन्त्रसमायोगात्याज्यो न हि कथञ्चना ॥ ६५ ॥
 कुलं कञ्चित्समालोक्य लभ्यते कुलं पूजनम् ।
 एतद् ग्रन्थसमायोगात्कपालीकरणं यदि ॥ ६६ ॥

क्रियते साधकीन्द्रेण तदा किं वा न लभ्यते।
 संपूज्य कुलदेवञ्च गृहीयाश्वै नान्यथा॥ ६८॥
 न स्नेहान्न च लोभेन न भीत्या करणा न्न च।
 राज्याहानिर्वरं वापि सुत्तानिस्तु वा पुनः॥ ६९॥
 वित्स्य हानि वा देवेश न प्रकाशं कदाचन।
 मन्मायमीहितथापि अन्यदेवरतोऽपि च॥ ७०॥
 प्रकाशात्क्षोभ माप्नोति सत्यं सत्यं वदाम्यहम्।
 यथा योषिछरीरेण विचरामि पुनः पुनः॥ ७१॥
 तथेम ग्रन्थ मासाय तिष्ठामि परमा कला।
 महाचीनक्रमं वापि महानीलं सदाशिवम्॥ ७२॥
 सङ्केतं वापि योन्मत्तं यत्किञ्च्छ्वीरसाधनम्।
 कुलाचारं विना वत्स नैव सिद्धिप्रवर्तकम्॥ ७३॥
 कुलाचारं कुलक्ष्य च कुललग्ने कुलक्षणे।
 योगिनीनां सदा पूजा मनसापि न हीयते॥ ७४॥
 कुलीनां वा नावजां कारयेद्वृद्धः।
 अभिभूतिसमाकीर्ण व्याधियुक्तञ्च भैरव॥ ७५॥
 एतद् ग्रन्थेन निर्मच्छय पिच्छकोपरि धारयेत्।
 ससाहं क्रमयोगेन मुक्तो भवति दुर्घट्यात्॥ ७६॥
 एतते कथितं वत्स देवीहृदय मुत्तम्।
 न कस्मैचित्प्रयोक्तव्यं प्रवक्तव्यं कथञ्चन॥ ७७॥
 (इदानीं भव सर्वज्ञ सर्वतन्त्रविशारदः।
 त्वमेव वक्ता शास्त्राणां न परोपि महेश्वर॥ ७८॥
 गुरुस्त्वं सर्वतन्त्राणां नाहं नापि हरिः प्रभुः।
 कारणावस्थयापन्ना यद्यहं कुलरूपिणी॥ ७९॥
 न कार्यं नापि यत्किञ्चित्तत्रह्योहं
 स्फुरतप्रभम्।
 कार्यभावसमापन्ना यदा हं विश्वरूपिणी॥ ८०॥
 तदा त्वमेव तन्त्राणां वक्त आ नाहं हश्वर।
 अहं विश्मि त्वद्देहे शक्त्या युक्तो भव प्रभुः॥ ८१॥
 मां विना जननी कापि नैव कार्य विभाविनी।
 अतः कार्य समुतपन्ने पुत्रत्वम् त्वयि वर्तते॥ ८२॥
 त्वां विना जनकः कोपि नैव कार्य विभावकः।
 अत त्वमे व नास्त्यनोपि कथञ्चन॥ ८३॥
 कदाचित् पितृरूपोऽसि कदाचिद्गुरुरूपधृक्।
 कदाचित्पुत्रतापन्नः कदाचिच्चच्छष्य एव हि॥ ८४॥
 शिवशक्तिसमायोगा जायते सृष्टिकल्पना।
 शिवशक्तिसमायोगात्कुलादिमुक्तिकल्पना॥ ८५॥
 शिवशक्तिमयं सर्व यत्किञ्च जगती गतम्।
 तस्मात्वमेव सर्व त्र सर्वत्राहं महेश्वर॥ ८६॥
 सर्व त्वमेव देवेश सर्वञ्चाहं सनातन।
 गुरु त्वं यदि शिष्योऽहं तदा मास्तु विचना॥ ८७॥
 तस्माद्भव गुरुर्नाथ शिष्याहं परमेश्वर॥ ८८॥
 इति कुलचूडामणी सप्तमः पटलः समाप्तः॥

This translation of the Yoni Tantra is a revised version of the edition published in 1980.

Many Western commentators have alleged that the “secret sādhana” was veiled by a twilight language, but the *Yoni Tantra* explodes this myth. Kaulas were the unlikeliest folk to mince words and the consumption of the yoni tattva—a mixture of menses and semen—is here described in the clearest of terms.

While ritual sexual intercourse is often alluded to in Kaula and Śrī tantras, there are only a few of these in which the yoni tattva is mentioned. Yoni Tantra could be described as a eulogy of the yoni and the yoni tattva. It does rather go over the top.

As long ago as 1913, quite a few details relating to this matter were published in Arthur Avalon’s *Hymn to Kālī* (Luzac, 1913). The matter was obviously held to be highly sensitive and parts of a commentary relating to consumption of the yoni tattva are left untranslated.

The first direct English reference to the consumption of menses and semen seems to have been published in the Indian magazine *Values*, Vol XIX No 5. In an article called *The Occult World of a Tantrik Guru*, by Mahendranath, an Englishman claiming initiation in the Uttara Kaula sampradaya, this matter is discussed clearly and unequivocally.

Other English books have been discovered relating to this subject. The first is Elizabeth Sharpe’s *Secrets of the Kaula Circle* (Luzac 1936), a factional account, which, while not spelling out the dark details, nevertheless showers hints and tips on the reader.

Kenneth Grant, in his *Aleister Crowley and the Hidden God* (Muller Ltd) refers to the process in oblique and mysterious ways, relating the process to Aleister Crowley’s membership of the masonic group Ordo Templi Orientis. Crowley, in his *Confessions* (Cape, 1968) alludes to this matter, saying: “The OTO is in possession of one supreme secret.”

From Crowley’s diaries, it is evident that the secret he refers to is the consumption of the yoni tattva. The German founders of the Ordo Templi Orientis claimed to have Indian or tantrik gurus, but it is impossible to prove this.

It is, however, not impossible that the works of Sir John Woodroffe (Arthur Avalon) were the main inspiration of Crowley’s “supreme secret”. It is certainly quite extraordinary that Crowley never mentions the books of John Woodroffe, although it is certain he must have known of them.

The earliest reference to yoni tattva in Kaula tantra seems to be in the *Kaulajñananirnaya* of Matsyendranath (Prachya Prakashan, Benares, 1986):- “In Kaula Agama, the five pure and eternal substances are ash, wife’s nectar, semen, menstrual blood and ghee mixed together. In occasional rites and in acts of Kama Siddhi, the great discharge is without doubt and most certainly what one should do in Kaula Agama. One should always consume the physical blood and semen. Dearest One, this is the oblation of the Yoginis and the Siddhas”. (KJN, Paṭala 8)

“A brahmin goes to heaven by endless washing of the feet and mouth, whereas a person repeatedly making a forehead mark of Kunda, Gola or Udbhava menses destroys various ailments such as leprosy and smallpox and is free from all disease in the same way that a serpent sloughs its skin.” (ibid, Paṭala 8)

“Blood is the female (Vama) elixir. Mixed with wine and semen, it is the Absolute.” (ibid, Paṭala 18)

Other Kaula tantras deal with the subject of menstrual blood in very plain terms.

Matrikabhedā Tantra describes the different types:—

“Śrī Śankara said: The first menses appearing in a woman who has lost her virginity is Svayambhu blood. In a maiden born of a married woman and begotten by another man, that which arises is Kunda menses, the substance causing the granting of any desire. Deveśī, a maiden begotten by a widow gives rise to Gola menses, which subdues gods. The menses arising in the first period after a virgin becomes a married woman is the all bewildering Svapushpa.” (MT, Paṭala 8)

The very first chapter of the MT mentions a substance called sambal, described in the commentary as a woman’s menstrual discharge. This substance allows the tantrik adept to perform various sorts of alchemical operations.

Vajrayana is a cult of Tibetan lamaism. In the *Candamaharosana Tantra* (Harvard Oriental Series, 1976), the Lord Chandamaharoshana says:—

“Optionally, the yogin may secrete or not secrete, having his mind solely on pleasure. If he does, he should lick the Lotus, on his knees. And he should eat with his tongue the white and red of the Lotus. And he should inhale it through a pipe in the nose, to increase his power.” (CT, 6, 150)

Many points of contact exist between the texts of the Vajrayana and Indian Kaula cults. Matsyendranath, author of the KJN, is also, according to some accounts, the founder of both Vajrayana and Kaula traditions. He is also the human progenitor of the Nātha traditions.

The *Kaulavali Nirnaya* (Agamanusandhana Samiti, Calcutta nd), edited by Sir John Woodroffe, is a digest of other Kaula tantras. Summarising chapter 18, Sir John paraphrases the tantra:—

“There are people who regard semen and menstrual fluid with disgust, but they forget that the body by which they hope to attain Liberation is composed of these two forms of matter, that the marrow, bone and tendons have come from the father and the skin, flesh and blood from the mother. It further says that there is no reason for man’s disgust for excreta or urine, for these are nothing but food or drink which has undergone some change and contains living creatures and the Brahman substance is not absent therefrom. All things are pure. It is one’s mentality which is evil.” (KN, introduction, pp19-20)

Svecchachara

This Sanskrit word means a spiritual state in which an individual may act according to her or his own will. As she or he is Śiva incarnate, there can be no morality, but only freedom from the rules of the pasu or herd-person who is fettered by the mind:—

Bhairava said: Listen, Vīra Cāmuṇḍā, to the characteristics of vessels and the way of acting. One may be like a child, a madman, a king, like one in a swoon, like an independent spirit, like a Lord Hero, a Gandharva, a naked person, a Tridandin or like one teaching knowledge for gain. The way to be is to act however one wills.” (KJN, Paṭala 8)

The *Yoni Tantra* advocates Svecchachara in Paṭala 7, stating that the ordinary rules for worship are suspended for one following Mahachina practice. This “Mahachina” is often encountered in tantrik texts—it seems to refer to the regions bordering Tibet and China. A person following this path is free of all distinctions, as she or he is one with Śiva and Śakti, acting according to will.

Svecchachara is the way of the Avadhuta, a spiritual person beyond any qualifications or distinctions. The type and symbol of the Avadhuta is the guru figure of

India, Shri Dattatreya. The Avadhuta is always in a blissful state, one with the Absolute. According to Sir John Woodroffe in his introduction to the KN:— “It is very difficult for anyone to know his true nature. When alone he is like one mad, dumb or paralysed and when in the society of men he sometimes behaves like a good man, sometimes like a wicked one, and on occasions he behaves like a demon. But the Yogi is always pure whatever he may do and by his touch everything becomes pure.”(introduction, p22)

These descriptions echo the mala or chain mantra of Dattatreya, in which he is described as “Madman, Child, Devil”. In the *Avadhuta Upanishad* (Sannyasa Upanishads, Adyar 1978), Dattatreya is questioned by Samkriti—

“Venerable Lord, who is an Avadhuta? What is his condition? What is his characteristic? What is his worldly existence? (Dattatreya then replies) The Avadhuta is so called as he has discarded worldly ties, and he is the essence of the sentence ‘Thou art That’. His worldly existence consists in moving about freely, with or without clothes. For them there is nothing righteous or unrighteous, nothing holy or unholy.” (pp 1-3)

“For him there is no such thing as sin or virtue. The ethical system of sin and virtue is to protect the minds of the worldly, since the mind is the measure of all things and all things last only a moment.”(CT 8,60)

Again in the text of the Nātha Siddhas— “Bad smells and perfumes one should sense as equal. Just as a lotus petal in water is without stain, so a Yogi is unmarred by merit or sin. In one in whom this mental disposition has blossomed there is no difference between killing a Brahmin or the Ashvamedha sacrifice, nor is there any difference between bathing in all the sacred waters or contact with barbarians.” (KJN, Paṭala 8)

Reverence for Women

The Kaulas regarded female gurus very highly and there were many examples of yoginis or female tantriks. In *Yoni Tantra* Paṭala 7 we find:-

“Women are divinity, women are life, women are truly jewels.”

This sentiment is echoed in many other tantras such as *Śakti Sangama Tantra*, *Devīrahasya* and elsewhere. A woman is the goddess:-

“Worship carefully a woman or a maiden as she is Śakti, sheltered by the Kulas. One should never speak harshly to maidens or women.” (KJN, Paṭala 23)

“In Kaula every woman is thought of as a manifestation of the Goddess. No man may raise his hand, strike or threaten a woman. When she is naked, men must kneel and worship her as the Goddess. She has equal rights with men on all levels.” (Occult World of a Tantrik Guru, Values Vol.IX)

In both *Kulachudamani Tantra* and the *Brihad Nila Tantra*, the Kaula is instructed to recite a mantra inwardly whenever he sees a woman. “Women are heaven; women are dharma; and women are the highest penance. Women are Buddha; women are the Sangha; and women are the perfection of Wisdom.” (CT 8,30)

Kāmarūpa

The *Yoni Tantra* hails from Cooch Bihar (Kocha), but many of the Kaula Tantras originate from Kāmarūpa. In Puranic legend, this is the place where the yoni of Devī fell to earth after the Goddess’ body was sliced into 50 segments by the discus of Viśṇu.

Matsyendranāth—founder of Kaula and Nātha schools—expounded the Kaula Shastra at Kāmarūpa. The famous temple at Gauhati is celebrated. The Kamarupī is hymned in the *Kālika Purana* and in very many other Vama and Kaula tantras.

“It is said that female sadhvikas knowing yoga dwell at Kāmakhyā Pītha. If one joins with one of these, one obtains Yogini Siddhi.” (KJN, Paṭala 16)

The Ten Mahāvidyās

These are listed in the third paṭalas of *Yoni Tantra* as Kālī, Tārā, Sodasi, Chinnamastaka, Bhagalamukhi, Matangi, Bhuvaneshvari, Mahālakṣmī and associated with the different parts of the yoni. This list of the Mahavidyas differs from that in *Todala Tantra*.

First Paṭala

Seated on the peak of Mount Kailasha, the god of gods, the guru of all creation, was questioned by Dūrgā-of-the-Smiling-Face, Naganandini.

Lord, 64 tantras have been created. Tell me, Ocean of Compassion, about the chief of these.

Mahādeva said: Listen, dearest Pārvatī, to this great secret. You have asked to hear this 10 million times. Beauteous One, it is because of your feminine nature that you continually ask me.

You should conceal this by every effort. Pārvatī, there is mantra pīṭha, yantra pīṭha and yoni pīṭha. Amongst these, the chief is certainly the yoni pīṭha, revealed to you from affection.

Naganandini, listen closely! Hari, Hara and Brahmā—the gods of creation, maintenance and destruction—all originate in the yoni.

A person should not worship the yoni if he does not have the Śakti mantra. This initiation and mantra is the deliverer from hell.

I am Mṛtyunjaya, beloved of your yoni. Surasundari, I always worship Dūrgā in my heart lotus. This liberates the mind from distinctions such as Divya and vīra. O Lady Goddess! worshipping in this manner, liberation is placed within a person’s reach.

A yoni worshipper should prepare the Śakti mantra. He gains wealth, poesy, wisdom and omniscience. He becomes the four-faced Brahmā for one hundred million aeons.

What is the use of talking! To speak of this avails naught. If a person worships with menstrual flowers, he also has power over fate. Doing much pūja in this way, he may become liberated.

The devotee should place a Śakti in a circle. She should be wanton, beautiful, devoid of shame and disgust, charming by nature, supremely alluring and beautiful. After giving her vijaya, the devotee should worship her with utmost devotion.

He should place her on his left, and should worship her hair-adorned yoni. At the edges of the yoni, the devotee should place sandal and beautiful blossoms. There, indrawing the goddess, he should do jiva nyāsa using mantra, having given her wine and drawing a half-moon using vermillion. After smearing sandal on her forehead, the devotee should caress her breasts.

After reciting the mantra for 108 times, while in her arms, the devotee should caress the breasts, having previously kissed her on the cheek. The mantra should be recited 108 or 1008 times in the yoni circle.

After reciting the mighty mantra, he should recite the hymn very devotedly.

At the time of worship, the guru should not be present. I am the worshipper. If the guru is present, there is no fruit, there is absolutely no doubt of it.

The worshipper, using great efforts, should make the results of the pūja over to the guru. After making three offerings of hands full with flowers, he should bow again to his own guru. The wise man should, by every means, offer to his guru-putting the hands together in the sign of obeisance. After performing yoni pūja using these methods, the devotee attains whatever is desired—there is no doubt of it. The fruit of doing pūja to the great yoni, deliverer from the ocean of misery, is life and enhanced vitality.

Second Paṭala

Devī said: God of Gods, Nātha of all the cosmos, cause of creation, maintenance and destruction, without you there is no father, just as without me there is no mother. You have spoken of the ultimate way of yoni pūja through sexual intercourse. Which types of yoni should be worshipped and which bring good fortune?

The devotee should worship the mother's yoni and have intercourse with all yonis. He may have intercourse with any woman between the ages of twelve and sixty.

He should worship the yoni daily, using the five tattvas. By seeing the yoni, he gains the merit of bathing at ten thousand tīrthas.

The forehead mark should be made from yoni tattva, and dress should be of the Kaula type. The type of material used for sitting and the worship itself should be of the Kula form.

Firstly, in intercourse, the purified worshipper should draw the Śakti to himself by her hair and should place his liṅga into her hand. The liṅga pūja and the yoni pūja should be performed according to the injunctions. Beloved One, red powder and sandal should be smeared on the liṅga.

The liṅga should be inserted into the yoni and there should be vigorous intercourse. He who uses this method attains the highest essence. A devotee should worship with the yoni tattva, of the form of yoni, the deluder of the world, at night when it is full moon, at a crossroads.

After going to a cremation ground, offering cooked fish, milk, food and meat, he becomes like Kubera, the god of wealth.

A yantra of yoni shape should be drawn on the ground and the mantra recited. O Devī, after reading the kavaca, a person should recite the 1000 names. He becomes a son to Kālikā and liberated. Offering meat in a deserted place and repeating the mantra and the stotra, a man becomes a lord of yoga.

Having seen the yoni full of menses, after bathing and reciting the mantra 108 times, a person becomes a Śiva on earth. One should recite the mantra after offering both one's own semen and the yoni flowers.

Cooked fish, egg, mouse flesh, buffalo flesh, human flesh, wine, meat and ground cereal should be offered at night.

Wherever this great place (of offering) is, therein plays the great essence. One should be naked, with dishevelled hair, sitting in the pratyalidha posture. At all times and everywhere, the mantra should be recited when in the great yoni. One should worship the essence of Devī, the Śakti in the form of a Śakti. Doing thus, a man attains the four aims of mankind-dharma, artha, kama and mokṣa.

Sādhakas, together at night, should offer using wine and meat. By all means a sādhaka should have intercourse in the yoni, previously caressing the Śakti's breasts.

If intercourse is performed in viparita mode, the Śakti becomes the Goddess. The sādhaka becomes instantly regenerated and fully alive by using the water from

washing yoni and liṅga.

After worshipping the great yoni according to injunction, one should make an offering. The water of the yoni is of three types and one should offer it to the Śakti. Mahādevī, after mixing the water with wine, a purified sādhaka should drink it.

The supreme woman will be pleased by offering her clothes, perfumes and jewels. Whilst in the yoni, one should worship the vidya, at night, according to the ritual rule.

The best of sādhakas should mix the effusion from yoni and liṅga in water, sipping this amrita, he should nourish himself with it.

Third Paṭala

Great Lady, listen very attentively. This should be concealed with every effort. Never reveal it! Revealing it causes loss of siddhi, revealing it causes death. Revealing it destroys mantra. Revealing it may cause one to be torn to pieces.

The miraculous Yoni Tattva Tantra is the best of all tantras. Because of love for you, this very hidden tantra is revealed. The only evil in sexual intercourse is disgust for blood and semen. He who mixes them with wine is discriminating in worship.

How can one be wicked on account of the Śakti mantra? Having worshipped the great yoni, the sādhaka should do pūja with the flesh of goats, sheep, men, deer, mongoose, buffalo, elephants, cows, jackals, lions, horses and tortoises, in a devotional frame of mind.

What point is there of many words? The yoni which has bled is suitable for worship. Do not worship a yoni which has never bled. Worshipping a yoni which has never bled causes loss of siddhi on every occasion.

What can be achieved by men without the five tattvas? All is without result and one may fall into hell and be baked in pots until the end of time.

The sin acquired in a myriad of births is instantly destroyed if one should worship, offering into the yoni aperture. Combining semen with menses or svayambhū menses and taking this in the hand, carefully offer it into the Yoni.

One becomes Kālikā's son and renowned. Devī is at the base of the yoni and Naganandini is in the yoni. Kālī and Tārā are in the yoni cakra and Cchinnamastāka in the hair. Bagalamukhi and Matangi are on the rim of the yoni. Mahālakṣmī, Shodashi and Bhuvaneshvari are within the yoni. By worshipping the yoni one certainly worships Śakti.

Worship giving bali of birds and other living creatures and with blood. For the sādhaka who says Aim Aim at the time of worship, the yoni is fortunate and gives both enjoyment and liberation. A yogin is not a bhogin and a bhogin is not a yogin, but if one worships the yoni one is a Kaula, a person who has both yoga and bhoga. All worship is pointless without worship of the yoni, O Dūrgā.

Candali, Lady of Hosts, the foremost one, is the centre of the yoni. By worshipping in this way, one becomes my equal, most certainly.

What use are meditations, reciting mantras, giving gifts or kula nectars? O Dūrgā, without yoni worship, all are fruitless.

If one is incapable of giving that which should be offered in my sādhana, one may, instead, be exclusively devoted to yoni pūja. A sādhaka should worship with jewels and clothes. After worshipping the great yoni, then he should enter the circle.

Prostrating himself like a stick on earth, he should then display the yoni mudrā. Dūrgā becomes pleased with a sādhaka who is devoted to the yoni.

What point is there of many words? The yoni which has bled is suitable for worship. Do not worship a yoni which has never bled. Worshipping a yoni which has never bled causes loss of siddhi on every occasion.

Fourth Paṭala

All japa and the like is to be done according to the rules of Mahācina. The nature of yoni worship is thus declared to you, O Devī.

Although to be kept secret, it is revealed from love for you. In the country of Kocha, near Yonigarta, on the west bank of the Ganges is the renowned Madhavi. Going there, one may gain the yoni darshana, O Māheśvarī.

O Devī, there I became exclusively devoted to yoni worship each night. Practising religious mendicancy, I always go there.

There is no yoni on earth resembling the beautifully rounded yoni of Madhavi and the firmness of her breasts.

Worshipping this causes Shivoham. Listen, Pārvatī!

Kṛṣṇa, after worshipping Radhā's yoni, became God Kṛṣṇa. Śrī Rama Janaki Nath worshipped Sita's yoni. Killing Ravana and his clan, he then went to Ayodhya City and lived in a beautiful palace there. Viśṇu, Brahmā, the saints and I myself all were born from a yoni.

What knowledge in the three worlds can match the magnificence of the yoni tattva? Devī, without the five tattvas of wine, meat, fish, grain and intercourse, all is fruitless.

Veda is the highest of all things and better than Veda is Vaishnava. Better than Vaishnava is Shaiva and better than Shaiva is Dakṣiṇā. Greater than Dakṣiṇā is Vama and better than Vama is Siddhanta. Higher than Siddhanta is the Kaula who desires the yoni-like a sun shining in the sky or a veritable Meru to a mustard seed.

The pre-eminence of the Kula is lauded in all tantras. By the power of good fortune, one is a knower of Kula. Giving appropriate foods, one should please and worship by every means. The best of sādhakas is exclusively devoted to yoni pūja.

One becomes siddha by using this revealed doctrine, there is no doubt. While paśus speak only of the sexual intercourse of beasts, in the divya temperament there is exclusive devotion to the doctrine of the yoni. One becomes pure by making a forehead mark of yoni tattva.

In this text, feeding Kūmārīs and feeding Kulinas are the two chief things. Dūrgā, there is no doubt of this.

Within a Śakta, outwardly a Śaiva, in gatherings a Vaiśnava-in various forms the Kaulas wander on earth. O Nagandandini, within the family lineage of a thousand generations, only a Kulina is pure.

Whoever washes the feet of a Kulina purifies home and body. In whichever country a Kulina lusting after the yoni is born-that place is worshipped by the gods Brahmā, Viśṇu and Śiva. Giving to a Kulina brings endless gifts in return. Offering into the hands of a paśu is fruitless in every way.

It is impossible for me to speak of the greatness of the Kulina! Whoever satisfies a Kulina is liberated by ten millions Kulas. I bestow grace only through Kula Yoga, this is

without doubt. Devī, the state of being an Avadhuta is the greatest of the four ashramas of humankind.

I achieved my status of Mahādeva by Kula Yoga and through exclusive devotion to yoni worship. The demon Tripura was obliterated in times past by your yoni's grace. The Pandavas succeeded in battle by worshipping Draupadi's yoni.

In the absence of the yoni of a maiden or a beautiful woman, worship the yoni of a sister or of a female pupil. Worship the yoni daily, otherwise pronounce the mantra. Do not perform useless pūja without yoni pūja.

Fifth Paṭala

The mahāvidyā, mantra and preparation of the mantra do not bestow siddhi without worship of the yoni. One should bow thrice before the yoni with a flower, Māheśvarī, else the pūja of a man is useless even in 1000 lifetimes.

Guru is clearly Śiva and his partner is the true form (of the goddess). A Kaulika goes to hell if he has sexual intercourse with her. The best sort of sādhaka should have intercourse with all other yonis. On whoever's forehead is placed the yoni tattva, there too are devas, demons, yakṣas and the fourteen worlds.

If the twice-born Kulina should recite her mantra during the shraddha, his ancestors dwelling in heaven bestow siddhi. Intoxicated, they laud and hymn his praise.

If a sādhaka should perform sādhana in a woman's yoni, all born in her family become knowers of Kaula. A sādhaka should always meditate on the pure yoni. O Mahādevī, one should always smear the yoni tattva on the body. If one should place one's liṅga next to her vagina and then penetrate, one becomes liberated by ten million Kulas and gains all results.

In the mutual friction of the liṅga and yoni is great sādhana. The greatest thing in mantra recitation and sādhana is the outflow of semen and vaginal emission.

The powerful sādhaka, following the rule, should offer the augmented substance to the yoni region after mixing the semen and yoni tattva together.

From Her lotus feet, (grace) showers down. At the time of sādhana, abandon any other method.

The wise man, following the rules of Kaulaśastra, should caress that yoni. If one should do pūja of a mother's yoni, one should prepare it. After worshipping according to rule, one should not have intercourse. One should only couple with the yoni that bleeds.

Dearest, if by good fortune one is partner to a Brahmin girl, one should worship her yoni tattva. Otherwise, worship other yonis. In paśu initiation without five tattvas, all is fruitless. Resort to a Kulaguru initiating into Śakti by every effort.

If a sādhaka should consume (yoni tattva) whilst only paśu initiated, his initiation and his methods cause black magic. Therefore, by every effort, resort to a Kulina Guru. If desiring to do pūja, resort to a Kulina Guru. Only then does a yoni bestow grace-like Sita's vagina for Ramachandra and your yoni for me. If one should worship a hair-adorned yoni, one becomes like a king. All acts become fruitful, no doubt of it.

One becomes very wealthy if marking oneself with a forehead mark of yoni flowers. Devī, smeared with red, one dwells in Dūrgā's paradise.

Pārvatī said: Ocean of Compassion, by what method should the yoni, which is the essence of the cosmos, to be worshipped? If you or a sādhaka should worship a yoni,

how does it bestow grace? Speak of this to me! I want to hear all of this because of my great curiosity.

Mahādeva said: A sādhaka wishing to worship a yoni, which is the form of the cosmos, should cause an erection and insert it into that thing which is Śakti Herself.

The vagina is Mahāmāyā and the penis is Sadaśiva. Worshipping them, one becomes liberated while still alive, there is no doubt of it. One should offer bali, flowers and so forth. If incapable of this, worship with wine, O Dūrgā.

One should do prāṇāyāma and my six limbed pūja in the yoni region. After reciting the mantra 100 times at the base of the yoni, one should rub the liṅga and the yoni together.

I have thereby declared the manner of proceeding for all sādhakas. Deveśī, never reveal this tantra! Do not give it to the disciple of another or to the undevoted. Mahādevī, the *Yoni Tantra* is revealed from love for you.

Sixth Paṭala

If a person should gaze at a yoni while ritually bathing, his life becomes fruitful. There is no doubt of this. One should look at one's partner's yoni, at another woman's yoni, the yoni of a maiden—in the absence of a maiden's yoni one should gaze reverentially at the yoni of a pupil.

Never worship the yoni in front of paśus. Using the yoni sādhana method, one definitely becomes like Viśṇu, of this there is no doubt. Whosoever does this is praised by the Suras and Asuras in heaven and the underworld. Only one acting with vīra Sādhana is liberated from sorrow.

This well-balanced sādhana is revealed from love for you. If a worshipper of the yoni tattva enters a dispute, after conquering all enemies he becomes ultimately victorious, Dūrgā. What is the point of bathing in the Ganges? What need is there to resort to sacred places? There is nothing equalling devotion to the yoni. Acting otherwise is useless.

Deveśī, even with my five mouths I am unable to speak of the yoni's greatness! Listen Naganandini, by grace of your yoni I became Mahādeva!

Whichsoever sādhaka should have intercourse in a woman's yoni becomes liberated from the great misery which is the terrible Ocean of Saṃsāra. What need of many words in this matter? Pārvatī-Sundarī, listen! There is nothing praised in the world more worthy of praise than the yoni tattva.

Devī, without it, how could it be possible for Viśṇu or Śiva to speak? How could I be capable of anything, O Mother Dūrgā? How is it possible for me to describe your great receptacle of riches?

Devī said: Mahādeva, Nātha of the whole cosmos, cause of creation, maintenance and destruction, you have spoken of the acts relating to Vīrasādhana. Deva, how can a person be an unbeliever if he has heard this declared by you?

Mahādeva, share this sacred trust. Remove any doubts I may have.

Mahādeva said: Listen, most beautiful Pārvatī Naganandini! Listen very devotedly. Listen attentively to that which should never be revealed, even at the risk of your own life. Deveśī, you should always conceal this as if it were your own yoni.

The secret I reveal is true, true, there is no doubt of it. Practising it, one never becomes immersed in the Ocean of Life. The yoni is Mahāmāyā herself, the liṅga is the

form of Sadaśiva. Sundarī, offering should be with their effusion and with wine and flesh.

Sundarī, one should bring together the yoni and the liṅga and worship the tattva. One should place oneself in this certain thing and give everything to Śakti. One should satisfy using the five tattvas in the shape of the vagina, which is the whole universe. Deveśī, if this is revealed, one commits brahmicide.

Dūrgā, this sacred trust is known to be of very great merit. This sacred trust bestows siddhi and liberation. Deveśī, not knowing this sacred trust, one certainly goes to hell. Yoni sādhana is the greatest of all sādhana.

If one should worship the yoni after enjoying and drinking, one is freed from the sins of ten million births, which are instantly destroyed.

Liberation is achieved through enjoyment. Happiness is gained through enjoyment. Therefore, by every effort, a sādhaka should become an enjoyer. The wise man should always avoid blame, disgust or shame of the yoni. Unless the yoni is worshipped using the Kulācāra method, even one hundred thousand sādhanas are useless. If one should lick the elixir at the edge of the yoni, evil in one's body or dwelling place is certainly destroyed. What point is there to bathing in the Ganges or in other tīrthas? Dearest, in this matter relating to a powerful sādhaka always worshipping the vagina, what use is there of many words?

Listen, O One-dear-to-me-as-life-itself, this sādhana of sādhakas is the best of all methods. Unless one uses all five tattvas and not just four, all is fruitless. Unless the fifth is included, one is not a Śakta having both happiness and liberation. Unless one uses the wine of Śakti, all becomes fruitless.

The leftovers of both the Śakti and the vīra should be drunk. After doing thus, and always worshipping the Mahayoni, having enjoyed and having drunk, one should eat within the circle. One should take a tulsi rosary and recite mantra in a Hari temple

After reciting mantra and various legends and lesser stories, one should then recite the great stories of Śrī Hari. Hari is described as being the sum-total of all existence. One should slay beasts in that place. (?)

This is the quintessential secret of sādhana, by practising it one becomes wealthy. Pārvatī, never perform this most excellent sādhana in front of paśus.

If one should worship the yoni, bowing thrice with a flower, all karmas are destroyed and nothing in the three worlds becomes unattainable.

Seventh Paṭala

Maheśāni, now I will speak of the ultimate vīra sādhana. Whichever sādhaka knows this becomes liberated whilst still living. The essence of the Divya is divinity, the chief element in a vīra is strong-mindedness.

Wherever a vīra lives, that country is worshipped by the gods. By seeing a vīra, one gains the fruit of bathing in ten million tīrthas. Offering water into a vīra's hand, one becomes liberated by a host of Kulas.

If one should please a vīra, what is there which cannot be attained in the three worlds? The time when Vīras recite mantra is better than any other time.

The best sādhakas should recite mantra within the yoni at a place where there is a Śiva Liṅga, at the root of a bilva, in the cremation ground, at an isolated spot or in a house. The best of all food to use for worship is that filling the Śakti's womb. Devī,

unless wine and flesh are used, one dies swiftly.

Therefore, after eating and drinking, one should then consume (yoni tattva). Of all food, this is the food which should be worshipped fearlessly. Maheśāni, sexual intercourse in every kind of yoni is widely praised. One should always smear a line of menstrual blood or sandal paste or semen on the forehead. For Vīras, this is the core of true bliss.

Now I speak of the sādhana giving results above every other kind of sādhana. When bathing and so forth, for purification, summons, recitation, pūja, mental worship and oblation any time is good. There is no such thing as an inauspicious time. It makes no difference whether it be night or day, the 14th day of the waning moon or the twilight time. In the matter of robes, seat, place, house, bodily contact and so forth, maintain internal purity. One should not be dualistic here.

There are no rules relating to direction, time or place. There are no restrictions on the best time for recitation of a mantra, the time for worship or rules relating to bali.

One should never make distinctions relating to women and should refrain from dualism in the sādhana of women. A sādhaka should go to a woman and should touch and look at her. After feeding her, one should recite the mantra and consume the substance according to one's desire. Thus are declared the characteristics in acts of vīra Sādhana according to Svecchachara.

Women are divine, women are life, women are truly jewels. Always have intercourse with a woman and meditate, whether she be one's own woman or not. That which has been revealed to you is the whole essence hidden in all tantra. The injunction relating to vīra Siddhi has been revealed from love for you.

At the time of consuming the substance, one should firstly offer it to one's Śakti. Otherwise, one may first cast water into the vagina. The sādhaka, going to a deserted cremation ground, should have sexual intercourse with his Śakti after enjoying food and reciting the mantra.

Parvati, now listen to the time when the semen-menses is emitted. If one should worship the yoni tattva, making a forehead mark with it, all defects and evils of a hundred births are immediately destroyed.

A mantrin should recite in an old house, in a place where ghosts abound or in a deserted place. At the risk of one's life, never reveal it to paśus! Vīra Sādhana is vain without wine and useless without sexual union. Dūrgā, if a vīra does not use the five tattvas, he fails on this planet. For this reason, after eating and drinking, the mantrin should recite the great mantra. Dearest Goddess, this Vīra Sādhana is the best of all sādhanas.

What point is there of 100,000 acts of divya or vīra Sādhana? What point to 100 million recitations of mantra or 100 ritual preparations of the mantra? What use is there in resorting to 100,000 tīrthas? What point is there to gifts or self mortification?

Maheśāni, without yoni, all these are equally fruitless! Employing Yoni Pūja, one attains a share of all sādhana. By yoni tattva oblation, the ancestors reside in paradise. One should always caress a nubile yoni. If one should divert oneself in the urgent dance after preparing the cavity of the great yoni, then one is freed from all defects and stains of all births by the hosts of Kulas.

If a devoted person of contemplative mind should specifically worship the virgin yoni of a beautiful female pupil with scent and flower, having enjoyed happiness here on earth, afterwards he dwells in Devī Loka.

In the absence of scent and flower, one should do the sādhana with wine. Deveśī, at the pūja time he should do Viśṇu sādhana, Viśṇu nyāsa and then recite praise.

Eighth Paṭala

The Kaulika Nātha, at the time of worship, knows (his Śakti) to be Urvashi, who is woman kind in the three worlds. Without sexual union there is never liberation, whether from shastras, shrutis, smṛiti, puranas etc created by me. Listen, O one-dear-to-me-as-life, of the destruction of the mental predisposition of paśus. Worship a nubile yoni in a highly ecstatic way.

Whosoever in this Kali Yuga recites mantra in a supremely devoted way specifically to the yoni, the core of the universe, is within reach of liberation.

Amongst thousands of sādhakas and tens of millions of worshippers, fortunate are they who do Kālī sādhana. Kālī is the Mother of the Universe and of all shastra, quite certainly. Remembering Kālī frees one from the fetters of a paśu.

After reciting Kālī's great mantra, one becomes Kālī's son, there is no doubt. This is true, true, true, true without question.

Just as for Kālī, so also for the vidyas and rules of Tripurā, Shodashi, Bhuvaneshvari, China-Tārā, Mahālakṣmī, Matangi, Sundari, Bhairavi, Dakṣinā and Tarini.

Success cannot be achieved save with the method of Chinachara. Whatever mantra one is initiated into, this is the best method. Devoid of this sacred trust, one becomes unsuccessful and therefore is reborn again. That which is written in this Yoni Tantra all sādhakas should accomplish according to their own wills.

Maheśāni, meditate as being absorbed in the yoni cakra, with yoni on the tongue, yoni in the mind, yoni in the ears and yoni in the eyes. Mighty Lady, all sādhana is vain unless with the yoni. Therefore, reject other pūjas and do Yoni Pūja. Maheśāni, there is no siddhi without devotion to the Guru.

MĀTRKĀBHEDA TANTRA

The *Mātrkābheda Tantra* is an alchemical Hindu tantra. The Sanskrit edition on which the translation is based was published by the University of Calcutta in the 1930s, with Bagchi as editor. It cannot be said that the Sanskrit was untarnished. In particular, the seventh chapter is very badly corrupted.

Bagchi states in an English summary to his edition that this work seems to be anterior to the fourth century AD. This date seems far too early for many, and modern scholarship will not accept it. Other tantras are referred to, such as *Todala Tantra*, which is probably a very late tantra, and *Vāmakeśvara Tantra*, which seems to date from the eleventh or twelfth centuries AD.

This tantra has evidently some connection with the Raseshvaras, or Nātha Siddhas. Aside from the frequent alchemical references, and the salutation of Śiva as Nātha, the work itself has a distinctly Śaivite slant, indicated by the frequent references to worshipping Śiva, the use of rudrākṣa berries, the pre-eminence of ash and other symbolism.

A brief article called *Mātrkābhedatantram & its Alchemical Ideas*, by

B.Subbarayappa and Mira Roy (*Indian Journal of the History of Science*, Vol 3 No 1, page 42) explores in some detail the content of this tantra. Presumably the interest of the authors was drawn to the *Mātrkābheda* because of possible references to chemical or alchemical processes. An excerpt from this article will be of interest to readers:

“The text deals succinctly with the cakras, the Kūndalinī and the pancamakaras (mudrā, maithuna, madya, mamsa and matsya). It says that by the application of the supreme Vidyā of goddess Cāmuṇḍā Kālikā everything is achieved in this world.

“The effect of gold obtained by transmuting pure copper using the spiritualised mercury-sulphur composition, according to the text, is that it cures all diseases, increases virility, and enables the body to attain a beautiful form like that of Madana, the Indian god of worldly enjoyment.

“In other words, perfection of the body and satisfying of carnal desires are considered to be important so as to make the body immutable and attain the highest state (jivanmukti or mahāmokṣa). These are also the notable characteristics of the Nātha-Siddha cult of Indian tantra. The Nātha Siddha cult believed in the use of mercurial preparations and transmuted gold to become immortal and live at will in this very world. This cult had intimate connections with the Rasavadins or the Rasasiddhas.

“The Nātha Siddha school which represents a particular phase of the Siddha cult flourished in different parts of India probably from the eleventh century onwards. On the basis of various literary and inscriptional evidences (sic), it is very likely that Gorakhnath, the celebrated master of this school, lived not later than AD 1200 and probably early in the eleventh century.

“The physical body is considered to be of karma, kāma, chandra (moon), surya (sun) and agni (fire). But for all practical purposes it is regarded as the combination of sun and moon principles. The word Nātha means master and the Nātha school has a hierarchical order of a number of masters, among whom Gorakhnath is the most popular.”

These are the views of our two scientist scholars. As far as can be gathered, they made no attempt to consult the living masters of the various Nātha sampradāyas.

It is evident from the text of this tantra that mercury and sulphur were used as symbols of a psycho-sexual process. Only in recent years has the subject of tantra become a respectable study, and it seems that both the Kaula and the Nātha schools have a common point of origin — possibly in some earlier Siddha cult. This unity of essential belief and praxis is evident in the work *Kaulajñānānirṇaya*, ascribed to Matsyendranātha, the guru of Gorakhnātha.

The *Kaulajñānānirṇaya* is an obviously earlier work than the *Mātrkābheda*, yet contains many references to the sacramental use of sexuality. *Mātrkābheda Tantra* is frequently quoted in later, Kaula works, which testifies to its authority.

We can briefly summarise significant points in the various chapters of the tantra. Chapter 1 is important because the alchemical substance shambhal is mentioned therein. The commentary to the Sanskrit version explains this as being shed monthly by a woman. Also of note is the link with Kālikā, whose guru sampradāya mentions both Minanath and Gorakhnātha. The power of mantra is essential for the preparation of the elixir.

Chapter 2 deals briefly with the significance of birth, and shows quite clearly that the Nāthas and Tāntriks were not ignorant of human physiology. In the third chapter, the importance of both pleasure and liberation are discussed. Anything that gives pleasure

may be worshipfully given to the goddess. This includes the five senses.

The worship of pūja of Cāmuṇḍā Kālikā, who destroyed the great Asuras in a mighty war, is the topic of chapter 4. This chapter relies heavily on *Cāṇḍī*, from the *Mārkaṇḍeya Purāṇa*—itself evidence that this tantra cannot be as early as Bagchi suggested. In the fifth chapter is discussed the preparation of ash, the medicine of medicines.

Following, in chapter six, Śiva is made to show that sun and moon in the sky are the representatives of Śiva and Śakti, just as man and woman are the representatives on earth. The aim is to become free from time in all its forms, and realise one's state as a Siddha.

The seventh chapter was badly mutilated in the Bagchi edition. A large part of it is concerned with the kavaca, the armour or amulet of the guru. This is constructed from the mantras of the guru and his Śakti. The importance of the guru is repeatedly stressed in this work.

Chapter eight talks about the preparation of a liṅga for worship of Śiva, fashioned from quicksilver (pārada). Such a liṅga is greater even than the Viśveśvara Liṅga of Kasi (Varanasi). Chapter nine gives more rules relating to the preparation of ash.

In the tenth chapter is shown the essential unity of guru, guru parampara, god, goddess, mantra and disciple, and extols the greatness of the tantra.

The 11th chapter is devoted to the installation of lakes, reservoirs, temples and so forth, for religious merit. There is a side swipe at the caste system and Vedic orthodoxy, when it is suggested that anyone who wishes may don the Brahminical thread. In another place the true meaning of Brahmin is said to be one who knows Brahmān or the absolute. It is elsewhere said that anyone may attain to this, irrespective of circumstances of birth.

Chapter 12 gives some optional rules for worship, whilst the 13th chapter deals with the rosary or mala of Nātha, which varies according to the aspect of the divinity worshipped. The rosary made of human skull bone is said to be the best by the text. In the fourteenth chapter, there are section on the importance of guru, the types of pupil such as divya (divine), vīra (heroic), and paśu (beastly). At the end of the chapter is a hymn extolling the greatness of the guru's padukas or sandals.

First Chapter

Om namo devyai. On Kailāsa peak, in a pleasant spot, amidst various beautiful jewels, the supreme lord Bhairava was, in a devoted way, questioned. [1]

Śrī Cāṇḍikā said — Nātha! Lord god, speak to me of the worship of Tripurā, the alchemy of gold, silver and various gems at the Kālikā time, the method of obtaining gold, silver and so forth. O giver of wealth, tell me of that which is spoken of in all tantras. [2-4]

Śrī Saṅkara said — O goddess, listen! I will speak of the various jewels. Using my fire, quicksilver, salt, and the beautiful sambal, there is no jewel which cannot be obtained. O goddess, listen attentively to the nature of sambal.¹ [5-6]

Following the *Cinā Tantra*², one should worship Siddha Kālikā or the supreme goddess Dakṣiṇā Kālikā. The methods spoken of in *Kāli Tantra* enjoin seven days of mantra. For one born in the Kali Yuga mantra is the whole, in Dvapara (Yuga) three quarters, in Treta (Yuga) one half, and in Satya (Yuga) one quarter. [7-8]

By every effort one should gather together two tolas⁴ of sambal. One should recite over the sambal the three mantra bijas Klīṁ Hrīṁ Klīṁ 108 times. Very carefully one should collect 80 tolas of milk from a black cow, and should recite the mantra 108 times. [9-10]

The wise person should cast sewn cloth⁵ into the centre of the milk and very gradually bring it to a great heat over a fire. When reduced by heat to 40 tolas, the dravya⁶ should then be cast into the middle of water. Very carefully one should bring it closer to the fire. [11-13]

If not overheated, the dravya should rise. Over this one should recite the nine-fold mantra worshipped by all. Proceeding carefully, beautiful pure copper should be obtained. Half a tolaka of copper should be cast into the centre of the fire. Depending on the heat, the copper should rise. [14-15]

Mountain Born one, if one uses a gunja weight the dravya immediately becomes silver. This is most certainly true, there is no doubt. [16]

Śrī Cāṇḍikā said—O Śaṅkara, how does wine become milk? O Mahādeva Śaṅkara, from compassion speak of this technique! [17]

Śrī Śaṅkara said—A wise person should procure four tolas of borax⁷. Mountain Born, using heat it should be converted to the form of parched grain. Grinding mango flowers, one should mix the two parts. [18-19]

O Cāṇḍikā, over this one should recite the mantra Hrīṁ. Once made into a hall, if one should mix it with wine then it becomes milk, most certainly. [20]

Śrī Cāṇḍikā said—How may wine be freed from odour, O Śaṅkara? I want to hear all this if you love me. [21]

Śrī Śaṅkara said—Recite Hrīṁ for the removal of smells. If the highest sādhaka should recite this 108 times devotedly, bad smells and so forth are destroyed. [22-23]

Second Chapter

Śrī Devī said—Lord, all knowing one, giver of boons, Nātha who enjoys me in sexual intercourse, all is revealed by you. Speak now! How do children arise from semen? Where is it placed? How is it a lingam always becomes erect? How does penetration come about? Nātha, I am full of doubts. Release me from this sad confusion. [1-3]

Śrī Śaṅkara said—The great lotus of the navel centre is situated in the centre of the suṣumnā⁸. O Deveśī, the alluring navel lotus stems from this channel. It is always adorned with semen in three ways. [4-5]

Above, the channel goes to the thousand petalled lotus, adorned with semen. From this the breasts arise. Within the central suṣumnā travel is a very cool fibre. Auspicious one, the channel below extends from the front of the yoni, and has the nature of real bliss. [6-7]

One beautiful in all limbs, listen! Supreme bliss comes from the linga striking the centre of this, the likes of which does not exist (elsewhere) in the three worlds. [8]

Listen now to the form of the navel lotus. The bindu is always situated in the centre of the lotus. Outside this are eight petals, and beyond this a square with four doors, as lustrous as pure gold, surrounded by a circle. [9-10]

Three stems unite with the stalk of this flower. On the outside of these three stems is blood. Maheśāni, if the semen produced from the action of the linga comes to be in the centre of this lotus offspring are produced. [11-12]

Devī, should the proportion of the Śakti's blood be greater than the semen of the

man then a girl is born. Reversed, men are born. When both are equal a eunuch is born, there is no doubt. [13-14]

Beautiful one, listen to the magnificence of this great flower. The conjunction of semen in the centre causes growth within a day. In a month and day the flower is joined with the stalk. [15-16]

Śrī Devī said—In pregnancy there are sometimes certain diseases, worms and parasites. They cause death to the foetus. How may a female give birth (under these circumstances)? [17]

Śrī Śaṅkara said—For me to speak of the greatness of this flower avails naught. In the centre of the thousand petalled flower is the place of the bindu. Deveśī. When this bubble exists birth proceeds in due order. Even if there are a thousand parturitions the great growing flower may not be damaged. [18-19]

Maheśāni, my other half, make love to me now! Our renowned son Gaṇeśa⁹ may be born from our pleasure! Parameśāni, in the future there will be born from you the blessing of an earthly son, via our unimpeded creation! [20-21]

Having heard this, O goddess, Śiva's love channel is perturbed, Śiva embraces you, and Śiva (the erect penis) becomes evident. [22]

Third Chapter

Śrī Devī said—Nātha, everywhere pleasure and the satisfaction of the senses is discussed. Lord of Yoga, how may liberation be gained through enjoyment? [1]

Śrī Śaṅkara said—Yoga is gained through enjoyment, kula worship is through pleasure. Siddhi is achieved through enjoyment, and from enjoyment liberation is achieved. [2]

External worship should always be done in a pleasurable way according to one's desire. O Sweet Speaking One, listen to the characteristics of pleasure. [3]

Śakti is in the mūlādhāra¹⁰ in the form of a serpent. Parameśāni, the jīva always resides in this centre. A jīva is unaffected by the desired pleasure, which clearly has qualities. [4-5]

The jīva is devoid of qualities. O goddess, for a jīva, pleasure is a delusion. There is no doubt about this. Kuṇḍalinī, the form of sun, moon and fire, is endowed with qualities. [6]

A person should offer pleasure to the tongue of the goddess within the mūlādhāra. An intelligent person should offer purified fish, meat and so forth into that mouth. The sādhaka should pronounce the basic mantra: "I sacrifice this in the mouth of Kuṇḍalī." [7-8]

Goddess, bearing this thought in mind one may then consume anything. Parameśāni, when eating one should contemplate thus. Through this method one becomes the absolute. O Goddess of Wine, this is true, true. [9]

Certainly when one meditates in this way it is Kuṇḍalī Devī who enjoys. From this comes mantra siddhi and perfect knowledge, and in no other way. [10]

Acting thus, the self becomes Brahmā, Viṣṇu and Hari. By it one gains accomplishment in yoga and the eight siddhis. O goddess, acting thus, highly poisonous substances given by enemies immediately become nectar. [11-12]

Wine purified by mantra becomes the drinking of nectar. Dearest, it is like the poison in the churning of the ocean. Contemplating thus it is instantly consumed by me.

Devī, the supreme Kala, the serpentine Kuṇḍalinī, eats the deadly poison. [13-15]

Charming One, the characteristics of pleasure have been spoken of. Maheśāni, all this is to be concealed from the eyes of paśus. [16]

Śrī Devī said—Nātha, supremely blissful one, highest of the high, essence of kula, listen! O Supreme lord, speak to me of the characteristics of the fire pit of sacrifice. [17]

Śrī Śiva said—On the outside of the alluring maṇipūra navel lotus are eight petals and a circle. In the centre is a fire-pit, not easy to attain. O goddess, the fire pit of four lines and so forth is the Kāmarūpa¹¹. Lady of the gods, the twice-born know all the various fire-pits relating to the various divisions of birth—the circle of the kṣatriyas, the half-moon of the vaiśyas, the triangle of the śūdras¹². [18-20]

O Suresvari, the various fire-pits for the sacrifice of differently born folk are thus declared. Maheśāni, I have also spoken of the fire-pit adorned with three channels. The highest channel goes to the lotus of one thousand petals, adorned with the supreme nectar. Beauteous one, the middle channel is in the navel lotus, and in the mūlādhāra is the lowest channel consisting of true bliss. [21-22]

This fire-pit for sacrifice is expounded in all tantras, O goddess. Through the grace of sacrifice one becomes full of the absolute. Sacrifice of the twice-born is fourfold, of the warrior threefold, of the vaiśya twofold, and of the śūdra onefold. [23-25]

Similarly, liberation is of four types—for brāhmaṇas, mahāmokṣa¹³, for kṣatriyas, intimate union, for vaiśyas, identity with the god, and for śūdras, residence in the same heavenly world. [26]

Surāvandita, these are the external hearths in external sacrifice. The best sort of sādhakas should do sacrifice according to the distinctions of birth. In external sacrifice there is siddhi for specific purposes, no doubt.

In inner sacrifice the siddhi of ultimate liberation is achieved, without question. O Sweet One, I have thus spoken to you of the highest essence of the tantras. It should not be shown to paśus, this is my oath to you, dearest one. [27-29]

Śrī Devī said—In all tantras, wine is said to be of supreme merit. The divisions of birth are not mentioned. Tell me about this. [30]

Śrī Śaṅkara said—Pārvatī, the twice-born is the lord of all sacrificial rites, there is no doubt of it. A brāhmaṇa is the foremost of the four in the path of kula belonging to Indra. [31]

Soft-Voiced one, brāhmaṇas gain mahāmokṣa by drinking wine. Parameśāni, if brāhmaṇas take wine, they become like Śiva immediately. Mountain Born One, this is most certainly true! [32-33]

As water merges in water, as fire merges in fire, as (the void within) a broken pot dissolves in aether, and as air merges with air, so too the brāhmaṇa and brāhmaṇī dissolve in the supreme essence by drinking wine. Mountain Born One, there is no doubt about it! [34-35]

The state of intimate union without mahāmokṣa is for kṣatriyas. The goddess exists in wine, Devī, of this there is no doubt. Just as a subtle thread exists in the centre of a flame, so too sādhana is the great thread in the flame of real work (tapas). [36-37]

O goddess, without knowledge of wine a person gains nothing. For this reason the vipra¹⁴ should always take wine. [38]

A person does not become a brāhmaṇa by the recitation of the doctrine of the Vedas. O goddess, a person becomes a brāhmaṇa when there is knowledge of Brahmā (the absolute). Ordinary wine is called nectar of Lord Brahmā. Wine is called Surā, as it

gives divinity (sura) when enjoyed. [39-40]

To remove the curses of Brahmā and others on wine, one should always recite three mantras¹⁵. A twice-born, having done this, ensures that the wine becomes the essence of Brahmā. [41]

As by the putting on of oblation a sacrificial fire is lit, so by the removal of curses, wine becomes the giver of liberation. O Deveśī, for this reason the brāhmaṇā should drink wine. He alone is the absolute, he a knower of veda, he a sacrificer, he an initiate. Devī, in short — he is like the very essence of the three Gunas. [42-44]

Devī, this pathway of liberation should be concealed from the sight of paśus. Whosoever reveals it becomes ruined and condemned for sure. [45]

Fourth Chapter

Śrī Cāṇḍikā said—Sureśvara, by using wine and the leftovers¹⁶ of Śiva ensues mahāmokṣa, spoken of in Veda and Purāṇa and from your mouth. Lord, your leftovers are incomprehensible, as is wine! Mahādeva, words are pointless. What do you say, Support of Yoga? [1-2]

Śrī Saṅkara said—Listen Devī, I will tell you that which you ask of me. All this I will speak of. Be attentive! [3]

A person wanders through 32 million wombs before being entitled to liberation. O Viravandita, if one gains great knowledge in the midst of this (roving), then one may attain liberation or perhaps continue to wander. Maheśāni, because of this I have created the secret meditation. [4-5]

How may one who has not had many rebirths be entitled to liberation? Devī, how may one who is not above sin be entitled to Heaven? Maheśāni, because of this, I have created the secret meditation. Using my leftovers one attains Heaven. Drinking wine one obtains Nirvāṇa. [6-7]

When leftovers are taken by a sinful person, even he be the lowest of the low, he achieves liberation, and becomes like Śiva, most certainly. [8]

Even a great sinner, if he drinks wine, gains knowledge and liberation, regardless of distinctions of birth and so forth. [9]

Parameśvarī, through this knowledge one achieves liberation, whatever one's caste. Maheśāni, because of this I have created the secret meditation. [10]

The essence of the secret method seems like a joke. Supreme Goddess, this essence should not be spoken of falsely. Devī, in matters relating to Nirvāṇa, wine is the supreme cause. Unless there is wine, mahāmokṣa is not achieved. [11-12]

Śrī Cāṇḍikā said—Nātha, it is said that if one dies near the Ganges one gains knowledge and liberation. Wine is better than the Ganges, supremely hard to obtain [13]

Śrī Saṅkara said—Devī, the Wine Devī consists of the complete absolute, and nothing else. Surāpujita, one sixteenth part of it is the Ganges. Tulsi¹⁷ is one hundredth part. If one has the essence of liberation, one need not resort to sacred waters on earth. [14-15]

Devī, just as the rosary of human skull bone is the giver of emancipation, so too wine always bestows liberation. [16]

Devī, there is no liberation, knowledge and so forth unless with wine. Devī, without a rosary of human skull bone a mantra does not bestow siddhi. [17]

Evidently a rosary made of human skull bone is the essence of the absolute.

Surāpujita, contact with the great skullbone rosary is dissimilar to that of yantras, tulsi, and Ganges. Should one touch it, one becomes like wood. [18]

Śrī Cāṇḍikā said—Rosaries are certainly purified by contact with the Ganges, wine, water, liquor, or the ultimate wine. How comes a rosary of wood from contact with the Ganges? Speak to me, supreme lord. There is doubt in my heart. [19-20]

Śrī Śaṅkara said—Lady goddess of all goddesses, wine bestows liberation on all living creatures. Ganges water gives rebirth in heaven and so forth without question. [21]

Devī, in wine dwells Mahākālī, the ultimate tattva. This mahāvidyā dwells eternally in wine, O Parameśvarī. [22]

Devī, in the form of the fifty letters of the alphabet, resides always in the rosary of human skullbone. This mahāvidyā dwells eternally in the skullbone rosary, which gives all. [23]

Just as by the practice of touching the water of the Ganges one is dissolved in Ganges, so, dear one, putting wood in a fire causes that wood to be burnt like straw. Just as by the contact with Ganges one is dissolved, so too by touching the rosary of human skullbone one becomes like wood. [24-25]

The highest sādhaka who recites a mantra whilst holding the rosary of human skullbone holds in his hand the eight siddhis, and is like the imperishable Śambhu. [26]

As the Ganges is situated at the top of one's head, what need is there to bathe in the (external) Ganges? Whosoever is devoted to the great rosary of human skullbone gains the merit of bathing in all sacred waters such as Varanasi, Kāmarūpa, Haridvara, Prayaga, River Gandaki, Vadarika and the Ganges Delta. There is no doubt about this. [27-29]

Sweetheart, everything has been revealed to you, very hard to obtain by any means. O Parameśvarī, one should not speak of it to paśus at the risk of one's life. [30]

Fifth Chapter

Śrī Cāṇḍikā said—How is mercury converted into ashes, O Śaṅkara? I want to hear this, if you have compassion for me. [1]

Śrī Śaṅkara said—O Pārvatī, when preparing ashes of mercury there are various obstacles. For this reason the twice-born ones should firstly do Śānti¹⁸. [2]

The doer should choose the following rules to observe. O Parvata Atmaja, he should worship sixteen earthen lingas using the sixteen ritual accessories of the kind declared in *Todala Tantra*.¹⁹ [3]

Sureśvarī, give suitable food and madhuparka²⁰ according to one's means. He should besprinkle using the five amṛtas with water. [4]

He should offer two male garments according to his means. He should give a silver pedestal four angulas in width, and gems of Purusha as he is able. [5-6]

Auspicious one, he should offer sandal or red lac. Again and again he should do six limbed worship. He should give a ghee lamp and various beautiful and pleasant food, fruits and other things. [7-8]

Having dissolved sugar in milk he should offer it. He should give pure water and hemp, dearest one. [9]

He should recite the six-syllabled great mantra one thousand times. If the highest sādhaka should recite this, he become successful, most certainly. [10]

Then he should worship Devī Dhanadā²¹, who gives wealth, using sixteen ritual

accessories. The wise man should worship for 12 days, and should recite the mantra 100,000 times. Maheśāni, he should do sacrifice of a tenth part of this. [11-12]

If he should do sacrifice once or twice with recitation and if Devī is satisfied, then what is there that he cannot do? Supreme Lady, Kubera showers gold daily. [13-14]

Devī, you ask of the various ways to prepare ashes. A person should give dakshina²² to the guru according to the amount of wealth he has. Then a mantrin becomes successful. He should not doubt this. [15]

Śrī Cāṇḍikā said—Lord god of gods, what is the rule in preparing the ashes? O Powerful one, by which acts and methods does one get ash? [16]

Śrī Śaṅkara said—Devī, one should procure mercury and should place it on a prastara. Over it one should recite the mantra of nine syllables worshipped by all. Over it the alchemist should recite the mantra 1008 times, O Deveśī. [17-18]

Devī, he should place the mercury in one of a pair of clay vessels. On the other he should place svayambhū menstrual blood²³ in a red piece of cloth. [19]

He should unite the mercury with the menstrual blood in the cloth most carefully. Using paddy water, he should mix it carefully with the blood, and should then dry it over a fire. [20]

Once again the alchemist should mix it and place it over the fire. He should so place it on an eighth or ninth night of the waning moon, O Sureśvarī. [21]

Supreme lady, he should then place the rasa on a clay plate. Using the essence of vallī he should purify the substance most carefully. [22]

Then he should purify it with ghṛtanārī²⁴. If he acts thus, a glutinous ball appears. He should obtain a thorn apple, together with black tulsi and Ghṛtakumārī. He should place the ball in the centre of the thorn apple. [23-24]

Heating this he obtain the best kind of ash, most certainly. Mixed in with the ashes there should be gold, from Dhanadā Devī, the gift giver. If the substance is colourless he should not do alchemy. [25-26]

Śrī Cāṇḍikā said—What is svayambhū, Nātha? What is the nature of kuṇḍa and gola? Nātha, what is svapuṣpa? What is the nature of vajrapuṣpa? Nātha, what is the nature of Sarvakālodbhava? [27]

Śrī Śaṅkara said—Maheśāni, the first menstrual blood appearing in a woman who has lost her virginity is svayambhū, there is no doubt. [28]

Auspicious one, in a maiden born of a married woman and begotten by another man that which arises is kuṇḍa menses—the substance which causes any desire sought for to be granted. [29]

Deveśī, in a maiden begotten by a widow, that which arises is gola menses, which subdues Devas. [30]

Maheśāni, the menstrual blood arising in the first period after a virgin becomes deflowered is the all-bewildering svapuṣpa. [31]

If blood arises from the breaking of a virgin's hymen who is newly married that is vajra, it is said. [32]

O goddess worshipped by heroes, that which comes from a partner or girl every month is known as sarvakālodbhava menses. [33]

At seven earshot's²⁵ distance one should put the dravya which has arisen in a golden vessel, over a fire. [34]

Parameśāni, one should worship using the great Prāsāda²⁶ mantra, it is said by me. Doing this the alchemist becomes successful, and not otherwise. [35]

Maheśāni, recite this mantra 1,008 times. Having thus recited it, one should worship an earthen Śiva liṅga. Then one should do a test. Goddess, dear to me as life itself, listen! [36-37]

One should place a tolaka weight of pure copper on a clay plate over a fire. Supreme lady, if one should cast a gunja weight of the dravya on the copper it immediately becomes gold — there is no doubt. [38]

If one consumes as food a gunja weight of dravya all disease disappears and one becomes like the god of love. One becomes siddhi in mantra and long-lived. [39]

O, Parameśāni, if one should sexually desire one hundred women every day one has no lack of virility, and is full of energy. [40]

If one acts in this way, then similarly there is no death, I am sure of it. From this comes visible wealth, and invisible treasure hidden by Kubera. [41]

The person is hymned as Śiva, and offered gifts like Indra. He is like Maheśa, becomes a powerful yogi, irresistible, and just like the goddess of Death. [42]

He becomes very strong, very virile, courageous and pure. Very bright, he is compassionate and noble, delighting in all which exists. Devī, what need is there of much talk? He is like the lord of hosts. [43]

Sixth Chapter

Śrī Cāndikā said—Speak, O lord, knower of all, boon giver! Lord God, by which method does one become liberated from great sorrow, great unhappiness, great poverty, various disease and afflictions, destruction by a king, anxiety caused by the state, prison, justice of the state, and planetary afflictions? Speak, Śaṅkara! [1-3]

Śrī Śaṅkara said—Listen, one beauteous in all limbs, to that which you ask me. I will relate all of this to you, listen attentively! [4]

The Ādyā who is the ultimate vidyā, Cāmuṇḍā Kālikā—what may one not achieve on earth using her methods? [5]

Śrī Cāndikā said—Parameśvara, the eclipse is famous everywhere. Deva, why is a solar or lunar eclipse a meritorious time? Nātha, in this matter there is doubt in my heart. Speak from your core, supremely blissful one! Illumine me on this point. [6-7]

Śrī Śaṅkara said—Listen, beautiful limbed one! An eclipse is a very great thing. Devī, eclipses are of three kinds—the conjunction of moon, sun and fire. Fire always exists in the Śakti's third eye. The moon is her left eye, and the sun has its place in her right eye. [8-9]

Deveśī, when Śambhu is engaged in love-pleasure this is similar to an eclipse, at which time Śiva is in union with Śakti. [10]

In left eye contact there is a lunar eclipse, and in right eye contact a solar eclipse. O supreme lady, in contact with the forehead (eye), there is a fiery eclipse, which is Śiva's sperm. O Sureśvarī, that is why the fiery conjunction is invisible. [11-12]

Śiva and the eclipse are the same as Śakti, who produced the three Gunas²⁷. O Parameśvarī, an eclipse is the sexual union of Śiva and Śakti. [13]

Dearest one, when Śiva and Śakti unite in intercourse, that is the moment of the absolute.

Maheśāni, because of it, constellations stop still. Just as the constellations and so forth cease, so too do the lunar days and the nakṣatras. From the sexual union of Śiva and Śakti proceeds all that moves, the very essence of the absolute. [14-16]

If one should recite a mantra using this method, then one become siddha, most certainly. O Viravandita, this time should be known as the best of all times. One who has done this gains limitless results. What point is there of many words in this matter? [17-18]

This truly occult doctrine is revealed because of affection for you. It should not be spoken of in front of paśus, it should not be spoken of, O Sureśvarī! Using this tattva very carefully a son of man becomes like the absolute. Mountain born one, it should be as secret as your own yoni. [19-20]

Śrī Cāṇḍikā said—What is the nature of Cāmuṇḍā’s²⁸ great mantra, supreme lord? What is the manner of worship? Speak of this, compassionate one! [21]

Śrī Śaṅkara said—Fair one, listen to the quintessential Cāmuṇḍā mantra, by which doctrine one is never reborn. [22]

Devī, Krīṁ Krīṁ Hum is the trisyllabic supreme vidyā which is the very self of Cāmuṇḍā Kālikā.

O Varānana, for one week one should worship Devī using sixteen ritual accessories. During the worship one should recite the mantra 3000 times. [24]

At night, using the five things²⁹, one should worship Parameśvarī. At night, recite the mantra whilst in sexual union with the Kula Śakti. [25]

Making the yantra³⁰ and the pedestal, one should offer very lavishly according to one’s means. According to one’s ability one should give suitable pleasant things and madhuparka. Parameśvarī, one should offer accordingly to the Śakti or to the young woman. Garments should be given, and various sorts of gems. [26-27]

According to one’s means one should offer gems along with various types of food and various pleasant substances. One should give meat, the best sort of food, and candies. Devotedly one should worship the supreme goddess giving animal sacrifice. [28-29]

Parameśāni, every day one should give animal sacrifice in its entirety. Otherwise one should not offer animal sacrifice. [30]

Acting in this way one gains great siddhi, there is no doubt. Desiring wealth, one gains wealth. Wanting sons, one becomes a father. In any dispute one wins. In a king’s service one becomes victorious. Having become victorious everywhere, one seems like a son of the goddess on earth. Having worshipped in this way, one is released from disease and terror. Desiring siddhi one becomes siddha, there is no doubt. [31-33]

Devī, if one is thrown in prison, one becomes free, there is no question. Parameśvarī, this is the quintessential application, very hard to get. [34]

Deveśī, because of great love for you it is now revealed. Parameśāni, one should recite the Cāṇḍī texts³¹ continually. Sureśvarī, one should worship Cāṇḍikā Devī using sweet smelling flowers, incense, perfume and food. [35-36]

Certainly one should worship Cāṇḍikā using the five things. One should bring together the five things and purify them by the appropriate methods. [37]

Then, having done oblation, one should put offerings in a vessel. One should sprinkle the offering with water, and should worship the divinities of the pedestal. [38-39]

One should pronounce Om Hrīṁ, and then should worship the givers of all siddhis who are Prabha, Māyā, Jaya, Sukṣmā, Vishuddha, Nandini, Suprabha and Vijayā with ‘to the adamantine nails, fangs and weapons Huṁ Phat’ in due order. [40-41]

One should say namah last, O Deveśī! Then one should worship the seat. Having

worshipped the line of gurus, one should meditate. Then one should show the invocation mudrā, and do jīva nyāsa. One should worship using the six limbs, and do the pūja of the attendant Devīs.[42-43]

Then one should worship Brahmī³² and so forth using a conch shell or a lotus shaped vessel. The best worshipper should do pūja to Indra with Vajra and so forth.[44]

The best sādhaka should do the sādhana saying ‘Om such and such’ with ‘namah’ at the end. Once again one should worship Devī using the five things. [45]

Having done prāṇayama³³, one should meditate once on the iṣṭadevatā³⁴ mantra given by the guru. O Devesī, one should then recite the root mantra one hundred times. [46]

Doing prāṇayama again, then both should eat. Having offered that to the Śakti, and having drunk wine oneself, one should recite the Cāṇḍī text, Sureśvarī. At the wondrous time of sexual union both should again take wine. The wise person should recite the mantra accordingly, and should again take wine. [47-48]

Once again one should repeat the mantra one hundred times, but in reverse order. [49]

Devī, if fate so decrees, a man gains union with Śakti. All siddhi is placed within his reach from his partner. [50]

Doing all this one should read the text. What use are my words to describe the greatness of this text? Even had I one hundred mouths to speak would still be useless. Devī, what point then with my five faces? Reading this text one instantly becomes nothing but the absolute. [51-52]

O Parameśvarī, one certainly achieves limitless peace. If a person does not achieve peace, then what I have said is pointless! Firstly one should do the pūja using the sixteen ritual accessories³⁵. Secondly one should worship Cāṇḍikā with the five things. [53-54]

A man, reciting the text one thousand times, gains the fruit of being liberated from the sixteen Kalas³⁶. [55]

Now I tell you of her dhyāna³⁷: After meditating in this way a man should then read the text. [56]

Om that Cāṇḍī who is the destructress of the demons Madhu and Kaitabha, who destroyed the buffalo Mahiṣā, who is the Destructress of Dhūmrekṣana, Caṇḍā and Munda, who struck Raktabija with a thunderbolt, that Śakti who ground up the demons Śumbha and Niśumbha, who is Siddhi-Lakṣmī, that Devī who has nine hundred million aspects, she, the lady of the universe, must protect me ! [57]

This is the meditation form of Cāṇḍikā. Listen, O Viravandita! I now tell you of a mantra difficult to get in the three worlds — Om Aim Hrīm Klīm Hrīm Hrīm Klīm Namah. Firstly one should recite this great mantra of nine syllables one hundred times, then one should recite this great mantra one hundred times in reverse order. [58-60]

Listen Devī! I declare to you the Ṛṣi and the metre, very hard to obtain. Om. Medha Tithi is the Ṛṣi of this great hymn called 700 Verses (Saptasati). The metres are Gāyatrī-Anushtubh-Brihati-Pankti-Trishtubh. The Devīs of the hymn are Mahākālī-Mahālakṣmī-Mahāsaravatī. The bijas are Aim Hrīm Klīm. The Śakti is Kṣraum. The application is achievement of whatever object is desired³⁸. [61-62]

O great lady, one should do the six limb nyāsa³⁹ using Om. Charming one, thus are declared the characteristics of the Cāṇḍī text. [63]

This text consists of all, the sun and his family, and is the mantra of everything.

Devī, one who recites this certainly becomes a lord of everything. One should recite it thrice, and do recitation of the mantra thrice. [64-65]

Deveśī, this text liberates from great disease, unhappiness, ailments and afflictions caused by the king, all kinds of illnesses, a king's wrath, fear, various planetary afflictions one is born with, the sin of killing a brāhmaṇā and so forth—there is no doubt of this. [66-67]

Devī, what point is there of many words? A person achieves all peace. Liberated from all fear he becomes like the god of love. Maheśāni, if, after having acted thus one does not become accomplished one should do it again—then one becomes Siddha for sure. [68-69]

Seventh Chapter

Śrī Śiva said—Now I declare the high Tripurā⁴⁰ mantra. One who knows this never knows rebirth. Tripurā is of three types, declared long ago in the *Nityā Tantra*—Bālā, Sundarī, and Bhairavi Devī. O Pārvatī, now listen reverentially. [1-2]

Śrī Devī said — Nātha, now speak of the great mantra heard in the Vāmakeśvara Yāmala, of morning acts, and the order of pūja. [3]

Śrī Śiva said—At morning time the knower of the mantra should first worship and meditate on the guru in the thousand petal lotus very carefully. That Śrī Guru meditation is contained in the *Gupta Sādhana Tantra*. I first of all declare the mantra. Listen, O Boon Giver! [4-5]

Aīṁ Hrīṁ Śrīṁ Ha Sa Kha Phrēṁ Ha Sa Kṣa Ma La Va Ra Yum Ananda Bhairavaya Vashat. Ha Sa Kṣa Ma La Va Ra Yim Surā Devyai Vashat. [6-7]

Aīṁ Hrīṁ I worship the lotus feet of such and such ananda Nātha Namah. [8]

Now the Śakti Mantra: Aīṁ Hrīṁ Śrīṁ I worship the lotus feet of such and such Devī Amba Namah. Dearest, I have thus declared the characteristics of pūja. [9-10]

The eight syllable mantra should then be recited 108 times. After completing the recitation one should fold the hands together. [11]

Śrī Devī said—Nātha, I want to hear the praise and the armour, that Śrī Guru armour and hymn revealed by you long ago! Now relate to me the Śrī Guru hymn and armour, by which doctrine of gnosis rebirth is unknown. [12-13]

Śrī Śiva said—Listen, Devī, I speak of the very secret hymn, which hidden method liberates a person from samsāra.⁴¹ [14]

Hail to the lady goddess of all gods!

Hail to she who is worshipped by Śiva!

I bow to her who is the true form of the knowledge of the absolute !

I bow always to she who is the ointment stick of knowledge,

By which the eyes of those in the darkness of blind ignorance are opened!

I bow always to the goddess seated on the left thigh of Śrī Nātha,

Who is worshipped always by gods, she who always gives knowledge!

I bow always to her who is the true form of bliss in the one thousand petal lotus, The goddess who gives mahāmokṣa.

I bow always to she who is the very self of Brahmā, Viṣṇu and Rudra,

The real form of the three gunas!

I bow always to she who is of the form of moon, sun and fire, her eyes restless with desire!

I bow always to she who is the very self of Brahmā, Viṣṇu and Śiva, bestower of liberation whilst living,

Giver of knowledge and consciousness! [15-22]

Great lady, whosoever reads this hymn with a devoted mind gets eternal success. This is true, true, without doubt. If, at morning time, after having worshipped the guru, this is recited, one becomes wealthy in this world, and like a child of Devī. [23-24]

Śrī Śaṅkara said—The hymn is completed, lady goddess. Now I speak of the auspicious armour, by which oral doctrine one gains equality to the lord of speech. [25]

Sadaśiva is the Ṛṣi of this Śrī Guru armour, Śrī Guru is the devatā, the armour is the Giver of the Four Aims. [26]

Aīṁ protect me on the head, Hrīṁ shield my forehead. Śrīṁ protect my eyes, and always shield all my limbs: Aīṁ shield my face! Klīṁ encompass and shield my tongue! Sauh protect my shoulders! [27-28]

Ha Sa Kha Phrem̄ protect my arms! Ha my right hand! Sa my left hand! Kṣa Ma protect me below! La shield my heart! [29]

Va protect my back! Ra my right side! Yuṁ shield me on my left side! Ha Sa protect my spine! Kṣa Ma protect my fingers! La my nails! Va behind me'. Ra my knees! [30-31]

Yīṁ protect my feet! Hsauh all my limbs! Shauh encompass and shield my penis and pubic region! [32]

Such and such shield me in the East! Ananda Nātha protect me in the South! Śrī protect me in the West! Pādukam protect me in the North! Śrī protect me in the south east! Such and such shield me in the south west! Devī Amba protect me in the north west! Śrī Padukam shield me in the north east! Pūjyayami and Namah, above and below, shield and protect me! [33-34]

Sweetheart, thus is declared to you the supremely marvellous armour. After reciting the guru mantra, if the armour is then read, success is attained, and once actually becomes like Śiva, no doubt. [35-36]

If, during pūja one should recite the armour which is the body of the mantra there is fruit from the pūja. Sureśvarī, this is true, true. Devī, one should read it at the three twilights, then it brings success, of this there is no doubt. [37-38]

One should write it on birch bark and enclose it in a gold ball. If shown it becomes powerless. One is victorious in disputes, and in battle like the goddess of death, free from fear, and my equal, most certainly. If one should recite it at the three twilights, in the one thousand petal lotus, then in this world one is successful, and absorbed in Nirvāṇa. [39-41]

Śrī Devī said—To whom should this supremely marvellous armour called All Prosperity not be given, and to whom should it not be revealed? [42]

Śrī Śaṅkara said—It should only be given to a peaceful disciple, and brings ruin to any other. It should also not be revealed to one lacking devotion, or to the son of another. If one should recite the mantra not knowing the armour one does not get its fruit, and goes to hell. [43-44]

Devī, the armour is completed. What else do you wish to hear because of my affection for you, which has not, thus far, been revealed by me? [45]

The seed mantra Hum̄ should be uttered, spontaneously followed by Hamsa. By means of this, through the union of breath, one may attain the sphere of Kundalī. The wise person, having recited the root mantra 108 times, and then having bathed, should

do twilight worship. [46-47]

Śrī Devī said—What is the nature of twilight worship?⁴² Ultimate lord, speak of this to me! Tell me of the distinctions in the sphere of Śrī Vidyā, O Natha! [48]

Śrī Śiva said—One should meditate on Sundari Devī, the form of the bindu, in three ways—at dawn the Vagbhava, at noon the Madana, and in the evening the Śakti.⁴³ These three things constitute the essence of the bindu. Transcendent goddess, these are the fortunate types of meditation at the time of pūja. [49-50]

The best sort of sādhaka should meditate on the Vagbhava as of a bright colour, like the moon. One should contemplate the Śakti bija as of a golden and red colour. [51]

One should meditate on a bright effulgent colour at dawn, at noon a blue radiance, and at sunset a red coloured glow. [52]

Great lady, after worshipping in this way the discerning should do twilight pūja. After doing Śiva pūja, one should worship the supreme goddess. The lord of Vows should offer to lady Tripurā, the Giver of liberation, triple Tripurā, the ultimate Vidyā, the mahāvidyā. [53-54]

Great lady, unless there is worship of the linga at the start of sādhana the sādhaka gains nothing. With much care one should worship the fifteen syllables and the fifteen faces. Then one should worship the Devī, the Giver of liberation. [55-56]

Śrī Devī said—On what things should one do Śambhu's pūja? From compassion speak, O Śaṅkara! O Mahādeva, what is the fruit for the different places? [57]

Śrī Śaṅkara said—One should worship on an earthen linga, or on stone, gold, silver, copper, brass, quicksilver, Ganges water, crystal or emerald—or on these artificial lingas—iron, worked ashes, or on a gomaya gem. [58-59]

Devī, in the *Toḍala Tantra* it is said that pūja should be on an earthen linga. The sādhaka should not do worship on stone unless there is prior purification. I now declare the characteristics of this purification. A linga of silver, gold, gold-leaf or a gem should be placed in a tolaka of milk for three days. The devotee should then worship Kalarudra using the tryambaka mantra.⁴⁴ [61-62]

Pārvatī, one should worship it with sixteen ritual accessories. Other types should be placed in Ganges water for three days. The wise person should do the purificatory rites of the type declared in the Vedas. [63-64]

Śrī Devī said—Lord, tell me of the differences between earth and stone, and the characteristics of a linga. [65]

Śrī Śiva said—An earthen linga should be between one and two tolakas in weight. One should not fashion one different from this, Pārvatī. Parameśāni, in earth and stone lingas one a thumb measure high is fruit giving. The measurement is similar with gold. [66-68]

Lady goddess, in due order the various kinds of fruit may be obtained. Various results come from this pūja, it is said. [69]

Eighth Chapter

Śrī Devī said—Listen, Nātha, supremely blissful one, ultimate essence of kula! Without your protection I know nothing! O Deva, speak of Śiva's sperm, the form of Śiva, and the nature of a Liṅga. [1-3]

Śrī Śiva said—My liṅga on the summit of Mount Kailāsa consists of effulgence. The Viśveśvara Liṅga of Kaśi is only one sixteenth of it. [4]

Maheśāni, the whole linga is made only of quicksilver. In the centre of the mountain is the cakra of Lakṣmī-Narayan. Lakṣmī-Narayan are not one hundredth part of the quicksilver (pārada) Linga.⁴⁵ [5-6]

The letter Pa is Viṣṇu, the letter A is Kālikā, the letter Ra is Śiva, and the letter D is Brahmā. Parameśāni, pārada (quicksilver) is the very self of Brahmā, Viṣṇu and Śiva. [7]

He who should worship a quicksilver linga is identical to Śambhu. O Deveśī, he is wealth itself, he is a knower, he possesses the ultimate tattva. He knows the absolute, he has grain in abundance, he is a king, he is worshipped. He is the lord of Aṇimā and the other siddhis, the highest sādhaka. [8-9]

Women, because of their restless nature, are unable to keep this secret. That is why this is now concluded. [10]

Śrī Devī said—Lord of Compassion, if there be compassion in you, speak! O Deva, unless you speak, how can there be liberation or goodness? [11]

Śrī Śiva said—Quicksilver is certainly Śiva's sperm. One should not hammer it. From striking it comes poverty, from striking it comes childlessness, from striking it comes disease, and possibly, from striking it comes death. [12]

Śrī Devī said—Nātha, there are obstacles, this is certainly true. Lord, Giver of Wealth, speak of these various obstacles. [13]

Śrī Śiva said—Auspicious one, in the preparation of Śiva's quicksilver are several obstacles. For this reason one should firstly accomplish Santi and Svasti.⁴⁶ [14]

One should worship using 12 earthen lingas and sixteen ritual accessories. Fashioning strips of cloth from white thread, according to the skill of the person, one should offer a set of clothing. [15-16]

O Sureśvarī, suitable enjoyment and madhuparka should be given. The sādhaka should give jewels and various pleasant things to the Śakti. O Pārvatī, very carefully one should worship with bilva leaf. [17]

According to the rule of the *Todala Tantra* one should recite a mantra for each single leaf. One should recite the five-syllable mantra 108 times. [18]

During the pūja one should recite the five syllable mantra and afterwards the great mantra called Prasada. A subduer of the senses should worship with the daksīṇā prepared for the offering. One should never exclude tambula and fish. In this tantra the foods prepared for the offering are tambula and the best fish. [19-20]

High lady, one should do sacrifice with a tenth or one hundredth part of this. One should give dakshina of the sacrifice, then one is unsullied by obstacles. [21]

The wise man should, at the same time, honour the quicksilver and over it recite the all-worshipful nine-fold mantra. Dearest, the mantra is Ham Ksham Kam Yam Yam Yam Ham Ram Ham. [22-23]

Maheśāni, one should recite this mantra over the medicine. One should recite the mantra 108 times over the quicksilver. Only by this method is the medicine bonded. [24-25]

O one-dear-to-me-as-life-itself, the doer wards off disease that very day. According to the ritual injunction one should offer gold earrings and a very beautiful gold necklace. [26-27]

Maheśāni, on the hands one should place bracelets, and give silver anklets. One should offer a ring and yellow cloth and linen. After proceeding thus, one should then meditate on Śiva's form. [28-29]

Now I declare the mode of action. Listen, Pārvatī! Place tamarind leaf and the quicksilver together on a prastara. Mix these together on the prastara so the mixture resembles mud. [30]

O Surāsundari, moulding it suitably, one should make a liṅga, again making it firm. One should place it on a piece of cloth with Svapuspa on a cow-dung fire. One should gently warm it so it is hard. [31-32]

Then, once again, fashion the liṅga, making it firm, and once again using Svapuspa place it over the fire. One should gently warm it until it is hard. Only with herbs is ash made, and not in any other way. [33-34]

Ninth Chapter

Śrī Śiva said—Deveśī, dear to me as life itself, listen to how ashes are made. The doer should at first select a gift, according to the declared rules. He should give a pair of pearl earrings inset in gold, a bracelet, anklet or ring, made from tested pure gold. He should give a beautiful golden square neck ornament. [1~3]

He should give a very beautiful set of clothes fashioned from white material, and a white and a yellow turban. This is what a person should give, Devī. One should meditate suitably for the rite, meditating on Śiva's form, the very self of the three Gunas. [4-5]

On the same day one should do Śānti and Svasti. Worship twelve earthen lingas using sixteen ritual accessories, white cloth, and worked gold and bilva leaves, one thousand in number. One should worship the supreme lord by offering various sorts of jewels. One should give suitable enjoyment, and should offer madhuparka. [6-8]

Daily one should do nyāsa and worship on a gold seat. The pure man should recite the mantra 108 times during the worship. The great mantra of six syllables is known as Prāsāda Mantra. One should recite this mantra 10,000 times, and sacrifice a tenth part of it, dearest one. ⁴⁸ [9-10]

O Deveśī, dear to me as life itself, listen to the substance used in the sacrifice, which is to be accomplished on sand or in a fire-pit. This should measure 32 finger breadths by sixteen finger breadths. 24 finger measures above this, Parameśāni, one should place suitable gold and copper pots. [11-12]

Both of these pots should be placed beyond the fire-pit. One should entwine both together using two strips of cloth, very carefully. Sureśvarī, one should do the sacrifice with bilva leaf, ⁴⁹ employing the technique previously declared. [13-14]

Using the three madhus⁵⁰ according to ritual prescription one becomes siddha. Then one should give dakshina according to the oral rule. Once or twice one should offer everything. Worship does not give siddhi or liberation if there is no dakshina of wealth to one's limit. Sundari, it should be as large a gift for oblation as one's circumstances allow. [15-18]

Very carefully one should consume a tolaka of mercury and after this a tolaka of 'Mother's Milk'. The wise man should once again eat, and then drink the milk.

O Lady of the Gods, very carefully, using the methods of yoga, one should close the nine doors (of the body). Then one should recite the Helaki Mantra 108 times. Deveśī, it is Gaja pramanam Dirgha prastha Khatakam. [20-21]

Deveśī, the discerning should make a fire pit using cowdung. In the centre of this one should place the 'produce of the cow', which one should heat vigorously. [22]

One should not cast water into the fire. Creation occurs in the cool fire-pit. One should recite the all-illuminating mantra 108 times. Pārvatī, I speak here of the Visvesvara mantra.⁵¹ Listen attentively! [23-24]

One should smear a tolaka of mercury on a copper plate. Maheśāni, from this one may obtain half a tolaka of powder. Carefully one should cover the powder. O Parameśvarī, very gradually and very slowly one should heat it over the fire. Once one has observed that dust of a black powder has been produced, one should eat this substance, which is the weight of a gunja berry. [25-27]

All ailments are destroyed from eating it. This is true, most certainly true! Just as a fish flees from hot water, so do ailments flee from one. O Deveśī, thus ends the application. A householder with children should not perform it. (If he does so), on the first day he loses sons, on the second wealth, on the third Śakti, on the fourth his house, and on the fifth day experiences disease and destruction, most certainly. [28-30]

Maheśāni, for these reasons one should do Svasti rites for oneself. A mantrin, using the method previously spoken of, should do it four times. [31]

Tenth Chapter

Śrī Devī said—What is the state of unity between a person, guru, mantra, alphabet, suitable meditation and the Deva? Speak, Nātha! [1]

Śrī Śiva said—The best sorts of sādhakas obtain the great mantra from the guru's lips, from which seed arises the body of the goddess, it is evident. [2]

The body of the devatā is born from the bīja, and following the guru's guidance the other form becomes known. From meditating on the guru and so forth arises accomplishment in meditation. Maheśāni, that is why it is described as unity. [3-4]

Śrī Devī said—One may meditate on a visible image, O Mahādeva. What is the nature of meditation on the invisible? [5]

Śrī Śaṅkara said—Devī, sound, uttered by my mouth, is the absolute. By pronouncing a mantra with a devoted mind there is invisible meditation and so forth. Maheśāni, this is true, true, self-evident, undoubtedly. [6-7]

Śrī Devī said—Which type of animals should one sacrifice? Speak, Śaṅkara! Lord God, which types of animal truly satisfy the goddess? [8]

Śrī Śiva said—The types of animals one should offer are deer, bulls, camels, and male goats. One should not offer lions or tigers, O Parameśvarī. After sacrificing an animal one should offer it to Mahādevī. The mantrin becomes a paśu himself if he gives what a king should offer. [9-10]

A person should sacrifice an animal, and not merely give meat. Unless he acts thus he does not gain even one tenth part of the results. [11]

One who is of divine or heroic temperament should give a bull and so forth. Sweet speaker, acting this way he gains the fruit of success, there is no doubt. Devī, one should never do worship unless there is animal sacrifice. If a person wishes to become powerful he should always act thus in worship. Parameśāni, only by giving animal sacrifice does one become successful, and not otherwise. If one should do worship and so forth without it one becomes poverty stricken. [13-14]

O Sureśvarī, one should give animal sacrifice annually. If one does otherwise no success comes from worship. Animal sacrifice is the great sacrifice in the Kali Yuga, O Cāṇḍikā. O Sureśvarī, there should be no aśvamedha⁵³ sacrifice in the Kali Yuga. [15-16]

One only gains the results of aśvamedha by animal sacrifice. In all cases one should consume the remains of the sacrifice. One is a real sacrificer if one consumes the remains of the sacrifice, no doubt of it. Devī, one should abandon the food for oneself, and offer it to Mahādevī. [17-18]

This great tantra revealed by me is of the nature of the absolute. If one has heard only one of its syllables one becomes purified of all sin. If one should listen to a chapter in a devoted way, what need is there for meditation, worship, and bathing in sacred waters? O Cāndikā, if one should hear the whole tantra it is like hearing the Sabdabrahma.⁵⁴ [19-21]

Only by hearing this is one a siddha, and not otherwise. The fruit of hearing the eighteen Purāṇas and the four Vedas with their limbs does not equal the fruit of hearing this. O Deveśī, hearing this tantra liberates folk from the sixteen kalas (of time). This is the tantra which is like the absolute, the quintessence and the ultimate. [22-24]

Eleventh Chapter

Śrī Cāndikā said—O Parameśvara, relate to me the magnificent rule for dedicating palaces, pavilions, wells or anything else to Devī. [1-2]

Śrī Śaṅkara said—Listen Devī, I speak of the method which one should employ to dedicate a palace to you. In the west, make a square area for worship. Very carefully one should encircle it in cloth. Maheśāni, strew sacrificial grass around the perimeter. [3-4]

Putting down a pair of pots, one should entwine them by cloths. In the pot on one's left hand side one should worship the goddess. In the pot on one's right one should worship the god of fire. Using sixty four ritual accessories one should do worship of the iṣṭadevatā. [5-6]

Otherwise one may do worship to the goddess using half of these, or with the (usual sixteen) ritual accessories of Śakti. [7]

One should worship very carefully, and then do sacrifice by the method declared in the agama. O Deveśī, one should sacrifice using the three madhus previously spoken of, and by bilva leaf. The mantrin should do sacrifice one thousand times, and not less than one hundred times. [8-9]

Having given full sacrifice, one should then do the dedication. One should say 'On the day.....in the solar month.....on the lunar day....., I, of the family....., for the attainment of dharma, artha and kama offer.....'.

Then one should pronounce the root mantra and say īto the goddess namahT. Afterwards one should give dakṣinā to the guru. [10-11]

One should bathe the instigator of the sacrifice with the water from the pots. One should say "Consisting of wine" and so forth, and then the guru should do a Śānti rite. [12-13]

Firstly, the wise person should do all necessary worship of the guru. He should give earrings made of pure yellow gold, a square gold necklace ornament, and a headband. He should put a rosary round (the guru's neck. [14-15]

Then he should give armlets inset with gems, rings for fingers and toes, and lovely clothing. After giving these gifts he should perform the necessary actions. The wise person should give offerings also to the guru's partner and the guru's son. One should not have a brāhmaṇā perform this, one should offer to the guru oneself. Maheśāni, after satisfying the guru one becomes like Bhairava, no doubt. [16-18]

One should satisfy oneself by giving a personal garment. Having sacrificed thus, one becomes a brāhmaṇā by grace of the guru. [19]

One should purify the sacrificial spot with the mantra “Hrīṁ to the Adhara Śakti namah”. Using the mantra ‘Bhurasi’⁵⁵ and so forth one should purify the two pots. Using the root mantra ending in Phat one should offer the head band. [20-21]

A wise person should not worship using a vedic or smarta⁵⁶ mantra. One should act in the above manner in gifts of wells and so forth, Parameśvarī, and in all other similar gifts such as palaces, land, etc. [22-23]

When sinking wells one should give a flag staff and pennant. The flag should measure four hands width in its broadest section. One should pronounce the root mantra and the wise person should then say “Svaha, I purify this flag staff”. The wise man should not do this in dedication of a bridge or a cow, else he loses the fruit of the offering. [24-25]

One should give gold, silver and coral dakshina (to the guru). After bathing, using the water in the pot, the guru should do a Śānti rite. With this method one may offer wells and so forth. One should give gifts of lakes, wells, tanks etc. One should also devotedly offer to Mahādevī such things as oblong tanks, ponds covered with lotuses, and reservoirs. [26-29]

Through the grace of the goddess, seven generations in father and mother’s lines dwell eternally on Mount Kailāsa. Each one is the form of a devata, and liberated whilst living, there is no doubt. [30]

The fruit one may gain by doing one thousand asvamedha or Soma sacrifices is multiplied 100,000 times, goddess. Devī, the fruit gained by a brāhmaṇā expert in the Vedas who has offered a mountain of gold is multiplied 100,000 fold. [31-33]

Parameśvarī, the offerings given carefully by a brāhmaṇā, expert in the Vedas who has offered all the fruit of the seven islands and the earth is multiplied 100,000 fold by the merit of this offering. Supreme Goddess, one gains 100,000 times the fruit of all offerings, vows and gifts according to the vedic doctrine by the (above) good works. [34-35]

Śrī Cāṇḍikā said—Wearing a sacrificial thread entitles one to do worship on earth — of this there is no doubt. Now relate to me the rule regarding the sacrificial thread. [36]

Śrī Śaṅkara said—Varānana, listen to the dimensions of the sacrificial thread The Rigvedi⁵⁷ should wear a thread between the navel and the breast. The Yajusha’s⁵⁸ sacrificial thread is marvellous, Mountain Born One! The sacrificial thread has many different lengths for the vipra. He should never wear only one length. [37-38]

O Varavarnita, the sacrificial thread of a chanter of the Sama (Veda)⁵⁹ is of three types. One sacrificial thread extends from the one thousand petal lotus to the navel region Another is worn from the throat to the navel, extending from the re to the spine. Now, Parameśāni, listen to the third type. The sacrificial thread extends from the throat to the right hand. [39-41]

One may wear a sacrificial thread according to the Yajusha doctrine, or a sacrificial thread of the dimensions of the chanter of Sama. An Atharvin⁶⁰ should wear a most beautiful sacrificial thread extending from the Ajña cakra to the navel region. [42-43]

One wearing a sacrificial thread without knowing its dimensions becomes a Candala,⁶¹ even be he as (great a brāhmaṇā) as Vyasa. [44]

Twelfth Chapter

Śrī Śaṅkara said—Now I declare the bases for pūja, very hard to get: on a śālagrāma⁶², in a gem, in a yantra, in images, in a pot, on water, on books, in Ganges water, on a Śiva liṅga, and in a flower. [1-2]

The fruit one gains on a śālagrāma or a gem is one hundred fold. O Beautiful Eyed one, the fruit is 100,000 fold in a yantra or a beautiful image. Dear one, the fruit [gained from doing pūja] in a pot or in pure water is one-fold. On a book it is one thousand fold, and in Ganges water the same amount. The fruit is endless on a Śiva liṅga, unless it be earthen. [3-4]

Maheśāni, doing pūja in a flower yantra causes all illuminating siddhi. When worshipping with a śālagrāma one should not draw the great yantra. Maheśāni, one should not draw the great yantra when using jewel or image. [5-6]

Very carefully one should place a pot in front of an image. O Parameśvarī, one should worship the attendants in the pot. A yantra is the seat of the Devas. One may do pūja in a yantra with a pot. One should meditate in the pot on the collective form of the devatās. Supreme Lady, this pot is certainly the true form of the tree of the gods. [7-8]

A sādhaka should worship the great yantra which is the yoni.⁶³ To avoid delusion, one should not worship an image at the same time. If one prepares an image, one should not make a yantra. If, through error, one should so do, worship twice. The wise man should worship twice, give food offering twice, recite the mantra twice and do sacrifice twice. [9-11]

Otherwise, this pūja is useless and the food offering without result. All is certainly fruitless. For this reason, do not make a yantra [as well as an image]. [12]

O Charming One, the bases for pūja, very hard to get, are thus declared to You. [13]

Now I speak of the characteristics of a Śiva liṅga. When worshipping Śiva in clay one obtains all siddhi. By worshipping Śiva in stone, double the fruit is obtained, and from worshipping with a gold liṅga comes destruction of enemies. [14-15]

On silver there is fourfold fruit, and one becomes lord of all siddhi. With copper comes healing, and on brass the accumulation of wealth. The greatness of quicksilver has already been declared by Me. [16]

Worshipping with Ganges water gives fruit 100,000 fold, and using lac resin one becomes free from disease. Dear One, on emerald and on crystal there is every kind of siddhi. Worship with an iron liṅga destroys afflictions, and on an ash liṅga gives whatever is desired. [17-18]

Optional siddhis come from worshipping sand liṅgas. With a gomaya liṅga, enemies are slain. The magnificence of the liṅgam is that it gives dharma, artha, kāma and mokṣa.⁶⁴ [19]

To you have been declared the qualities of the exceedingly meritorious bases.

Any other bases than these are completely empty of result, O Beautiful Eyed One. [20]

Goddess, using Śiva pūja, one becomes lord of the four aims. Mortals achieve all dominion from the worship of Śambhu Nātha. If one should worship Śambhu it is said that one is Narayana. By worshipping Śambhu Nātha one is eternally a Deva in heaven, on earth, and in the underworld. [21-22]

The man who gets results by offering 1,000 golden flowers gets 100,000 times the

merit by offering one broken bilva leaf. The holy person who offers with 1,000 broken bilva leaves gains more gold than is equal to the weight of Mount Meru. In Śiva pūja there are no rules relating to purity or impurity. He who should worship in this manner using bilva leaves, after becoming all-accomplished, becomes siddha as well, most certainly. [23-25]

The Devas in the heart of the macrocosm and the Devas on the perimeter all obtain refreshment from Śiva Piṭa. One should offer flower, scent, water and dravya on the liṅga. In the heart of the liṅga is a great fire, the renowned Rudra. That which is thrown upon Rudra becomes like ash. [26-28]

Evidently, by worshipping Śiva one becomes a great lord of sacrifice in the world of mortals. If one should worship by offering a drop of water on the point of a blade of Kushi grass the water becomes like an ocean, O Girija. [29-30]

One should offer a mountain of flowers upon the liṅga. Whatsoever food is placed on the head of the linga causes one to obtain all the fruit the earth can give. If one should worship the Śiva liṅga with one grain of rice, one obtains the gift of all the food on the plate of the macrocosm. [31-33]

So also, if one should worship the Śiva liṅga with one millet grain one may gain the gift-offering of the highest of the gods. [34]

If one should bathe the Maheśvara with ordinary water, one gains the merit of bathing in 30,500,000 sacred waters. [35]

Śrī Cāṇḍikā said—Why are there various goddesses such as Tāriṇī, Brahmāni, Śakti-Tripurā, Vaiṣṇavī, Shakambhari, Tārā, Tripurā and Sambhavi? [36]

Śrī Shankas said—When Savitri, the Mother of Veda, was born from the body of Kālī, she became giver of the three Vedas, and the brāhmaṇā-Śakti. From the secret mahāvidyā known as Shaivi-Ekajata originated Lakṣmī-Vaiṣṇavī, who also bestows the three Vedas. The secret mahāvidyā, Śrī Tripurāsundari, is Śāmbhavī, the ultimate one, Māyā, Tripurā, the Giver of Liberation. [37-39]

In reality the mahāvidyā is one with various names. So too the primeval god is one, with various names. [40]

Śrī Cāṇḍikā said—Concentrating on mantra causes one's self to become like mantra. How may madness or disease come from this? [41]

Śrī Śaṅkara said—Defects of mantra cause madness and physical ailments. Listen Devī, I will declare the various types of mantra defect. [41]

The eight types are Abhakti, Varna, Bhranti, Lupta, Cchinna, Hrasva, Dirgha, Kathana and Svapna. Due to Abhakti there is no siddhi in 100 thousand million Kalpas. Madness arises from a Bhranti mantra.⁶⁶ [43-44] Lupta and Varna cause destruction of mind. Cchinna causes destruction, most surely. When pronouncing Hrasva (short vowels instead of long), ailments arise. In Dirgha (long instead of short vowels) recitation wealth diminishes. In (the states of) Kathana and Svapna one dies. [45-46]

Mountain Born one, Listen! (If these defects exist) one is burnt up by Kālikā's and Tārā's mantras. If a devoted Twice Born should master a mantra (with these defects) the following things occur. He has fever to the core of his being, and in all his limbs. Neither water nor medicine cools him. Always mad, he is clearly in a state of stupefaction. He dies within six months to three years, there is no doubt. [47-49]

Śrī Cāṇḍikā said—You have said that mantra defects are of eight kinds. O Deva, tell me how a mantra becomes divine? [50]

(Śrī Śaṅkara said—) O goddess, if one is devoted there is enduring siddhi and

release from the many bodily ailments accruing from (defective) recitation and sacrifice. [51]

Lupta and Varna may be destroyed by the sādhaka's guru or his son, and the mantra may, once again, cause enlightenment. [52]

The defect of Cchinna is destroyed by the guru or his son piercing the six cakras, and by Yoni Mudra. O Boon Giver, one should then recite the mantra 100,000 times. [53-54]

The defects of Hrasva and Dirgha are removed by the guru reciting the mantra 100,000 times on three occasions—of this there is no doubt. [55]

Mountain Born, if the sādhaka's guru or his son should recite a mantra by the declared methods 400,000 times, afterwards doing sacrifice of one tenth part of that, and doing oblation, then the various defects of a pupil are destroyed. As death comes from this (mantra), so also from this mantra arises liberation. The defect of Kathana is alleviated, no doubt. [56-59]

Mountain Born One, when a mantra is Svapna or Kathana, one should recite the mantra 400,000 times in a cremation ground, according to the rules. One should sacrifice by one tenth of it, and then do oblation and so forth, but only if the sādhaka is resolute. [60-61]

Four things should be done. One should do the worship previously spoken of. On a Tuesday, a Saturday or on the first day of the Waning moon one should have sexual intercourse. For seven days one should worship thus. One should worship Devī on a first or fourth day (of the Lunar fortnight). I speak of pūja in the cremation ground. Listen with real concentration. Having given gold, silver and clothing, one should worship the Giver of Boons. [62-63]

A gold pedestal of four fingers breadth should be given. Suitable enjoyment should be offered, and madhuparka, as far as one is able. One should satisfy Devī with the kind of clothes which would satisfy a queen. [64-65]

One should always offer a gem appropriate to one's means. One should give various kinds of pleasant foods, and various substances, sugar candies, mutton, and cake made with milk and wine. [66]

One should give suitable dravya in water if one is unsatisfied. Thus one should conclude this pūja. Then one should do Śiva pūja using sixteen ritual accessories and worshipping 21 lingas with bilva leaves and sandal. [67-68]

Daily one should recite the mantra 1,008 times. Afterwards one should do sacrifice 1,000 times using bilva leaves. O Boon Giver, by these actions one gains peace and long life, for sure. [69-70]

Thirteenth Chapter

Śrī Cāndikā said—Listen, Nātha, supremely blissful one, Supreme Lord of the Universe! Now I wish to hear about rosaries for mantra recitation. Which rosary is appropriate to which Deva? Speak of these things. [1]

Śrī Śaṅkara said—A sādhaka should recite a mantra with a rudrākṣa⁶⁷ rosary for Kalikā. A Vaiṣṇavī⁶⁸ should use a tulsi rosary, and a worshipper of Lord Ganeśa should use ivory. [2]

A mantrin may recite Tārā's mantra using the great rosary of human skullbone. A wise person may recite all vidyās using the rosary made of human bone. Siddhi comes

swiftly using the great rosary of human bone. Knowledge, in all its parts, always dwells in the rosary of human bone. [3-4]

A sādhaka may recite the mantras of all Devas using crystal or coral. All Devīs may be worshipped using gold or silver. [5]

Kālikā and Sundarī should always be worshipped using rudrākṣas. Dearest, the mantrin should recite that (Vidya) of Bhairavi using bone. In a cremation ground the sādhaka should recite Dhūmāvatī's mantra, using a rosary of thorn apple. Charming one, the characteristics of great rosaries have been declared to you. [6-7]

Now I speak of knots. Listen, Charming One, to all this. The rosary of a sādhaka is truly powerful, and the bestower of all fruit. The foremost type of knot in a rosary of the fifty (letters) is a single knot, the giver of results, Parameśvarī. Devī, a Brahmā knot in a rosary is entwined two and a half times. Entwined one and a half times it is the beautiful Naga knot. Parameśvarī, one should always fashion the Brahmā or the Nagapasha for the rosaries of all gods. [8-11]

Devī, one should tie one knot for great rosaries. One should tie the knot using the root mantra or Om. One should form a symmetrical ball in the centre of the knot. Then one should bind the two ends, and should fashion the meru knot above that knot. ⁶⁹[12-13]

Thus ends the fashioning of a rosary. In this matter one should not do shaking, agitating, mispronouncing the mantra, or dropping the rosary. Cutting the cord causes great obstacles. [14-15]

Shaking (the rosary) causes deficiency of siddhi. Should one agitate it there may be much sorrow. Disease and misfortune arises from mispronouncing the mantra. Dropping (the rosary) causes destruction. Cutting the cord may cause death, so one should proceed carefully. Maheśāni, being aware of all this one should do Śānti and Svasti rites. [16-17]

If one desires siddhi, and there is shaking, one should recite a mantra. Carefully one should worship the guru using 22 ritual accessories. Having set down a pot, one should worship the iṣṭadevatā. Then one should offer 108 bilva leaves. [18-19]

If agitating or mispronouncing, one should worship with the Cāṇḍī hymn, using the three madhus and the method already mentioned. If dropping (the rosary) or cutting (the cord) one should do puraścaraṇa. ⁷⁰ When worshipping, one should sacrifice to the goddess employing sixteen ritual accessories. [20-21]

Daily one should recite the mantra and give animal sacrifice. One should do everything according to the rules given in a manual. O great lady, if obstacles and great poverty are to depart one should recite the great mantra 10,000 times at the beginning and end of the worship. [22]

Afterwards one should sacrifice one thousand times to pacify all obstacles. Having washed (the rosary) using the water in the pot, one should, once again, knot the rosary. Acting in this way the water removes the stain of the obstacles. [23-25]

Fourteenth Chapter

Śrī Cāṇḍikā said—A jīva, by concentrating on a mantra, immediately becomes like the flame of Kālikā in the centre of Kuṇḍalī. Kuṇḍalī is the iṣṭadevatā, without origin, situated in the body. How should a sādhaka meditate and worship within the body? Mahādeva, declare this to me, I am your beloved! [1-2]

Śrī Śaṅkara said—O goddess, enjoyment is of three types—heavenly (divya), heroic

(vīra) and herd-like (paśu)⁷¹ respectively. If one who is of heavenly disposition enjoys on the tongue of Kuṇḍalī then Kuṇḍalī is stainless. If a hero (consumes in this way) Mahādevī is pleased, and if one who is herd-like enjoys, she bestows her favour. [3-4]

She always bestows Nirvāṇa to those of the heavenly disposition and the twice born. To kṣatriyas She gives intimate union and so forth, but not mahāmokṣa. If a devoted paśu enjoys, she bestows favours. On dying he becomes an enjoyer in heaven, not being prepared. In other births (to come) he gains Mahadevī's favour. [5-7]

In the heavenly and heroic dispositions, vision of the goddess is achieved, of this there is no doubt. Through her grace the divyas and vīras achieve Nirvāṇa, no doubt. He who is a paśu enjoys her favour, most certainly. When dying in the herd-like state one is unprepared. Therefore there is no liberation, and one become reborn, it is certain. [8-10]

Śrī Cāṇḍikā said—Speak to me, ultimate lord, of the characteristics of vīra and divya. Which acts of the divya and the vīra bring full emancipation? [11]

Śrī Śaṅkara said—Liquor, which is under a curse, is the form of the absolute. Freeing it from this curse it becomes the absolute itself, the supreme ambrosia. Devī, it becomes like this by offering it to Mahādevī. [12]

One should meditate on the tongue of Kuṇḍalī within the mūlādhāra. A sādhaka becomes a possessor of real knowledge by sacrificing into that mouth. [13-14]

Just as Vārūṇī is the coiled devata in the Kalāṅga region, so one should meditate that Kuṇḍalī is situated in the centre of the body. Meditating on Kuṇḍalī, one should sacrifice into the mouth of Śakti. Varāṇana, one should always consume identifying this way. [15-16]

Śrī Devī said—Sometimes there are rules regarding the leftovers. What is Ganges water consisting of the supreme absolute? Speak! What is prasad⁷² or the ocean of Ganges water? [17-18]

Śrī Śaṅkara said—Listen Devī, I declare the method of bathing in this water. One gains a share of emancipation in the world of mortals by immersion and bathing, there is no doubt. One should immerse oneself at bathing time feet first and head last. Feet contact is not a fault here, supreme Brahmāṇī. One becomes dissolved in the supreme being. [19-20]

The characteristics of vīra and divya are thus declared to you. Beloved of my life, their greatness is spoken of in the *Vīra Tantra*. [21]

Listen, Devī, I now declare the qualities of a female sādhaka. (They are) divya and vīra Śaktis, Kula Śakti, Kāminī, and the nine Kumārī Śaktis. She should devotedly worship Śrī Guru, firstly giving her own body. Otherwise her body is punished, most certainly. Devī, for seven lives she is a pukkasī,⁷³ without a partner. [22-24]

Having worshipped Śiva and her own beloved one, she should do sādhana. Parameśvarī, she should certainly not worship any other man. If she worships in any other way Cāṇḍi becomes all-destroying, most certainly. her loved one's life is destroyed, and she becomes bereft of her partner forever. [25-26]

Wealth is destroyed completely, and she knows the anger of the goddess. She should always worship the eternal gurudeva. She who discusses as to whether the guru is auspicious or inauspicious, for her the mantra becomes cruel, and she loses her man on every occasion. Better that people revile her, better that she renounce life. Despite all, she should worship the god, who plainly is the giver of Nirvāṇa. [27-29]

When worshipping the guru she should always abandon fear and deceit. If,

devotedly, she should concentrate on the effulgent Śrī Guru, she becomes illuminated. This is true, true and again true, there is no question of it. [30-31]

Parameśvari, if she should concentrate non-devotedly her recitation of mantra and sādhana brings danger from this effulgence. [32]

Śrī Cāṇḍikā said—One should worship the gurudeva, the bestower of Nirvāṇa, with his lady. How are these two to be worshipped? What is the rule? [33]

Śrī Śaṅkara said—Listen Devī, I speak of this in accordance with the instructions of the guru. One should meditate devotedly on them as one with oneself, effulgent, free from desire. [34]

Guru's lady and guru's sons are plainly identical with guru, there is no doubt. Beloved, by worshipping one, one worships both. The guru's sons are Gaṇeśa and the six faced one (Skanda). ⁷⁴ [35]

When worshipping, one should always offer to only one of the guru's sons, and he is then pleased. One should never worship the other son of the guru. One should never worship both the divya and the vīra form. By worshipping one, Devī, one becomes a great lord of Siddhi. [36-38]

Whosoever should worship both, three, or four collectively does not gain results from meditation, recitation of mantra, or sādhana. [39]

Devī, if by the power of good fortune one should attain to one of the guru's sons, one becomes charming, a knower of śāstra, able to both favour and punish, beautiful, young, wanton, equal to the guru, controlled of the senses. From this sādhana one also obtains liberation at the end of life. If from delusion one should not so worship, then one becomes full of demerit. [40-42]

Śrīmad Guru Pāduka Stotra

I worship the 12 lettered lotus adorned with the Kuṇḍalī nādi in the womb of the marvellous and eternally white and pure one thousand petal lotus. [1]

I worship that auspicious white seat in the cavity of the flowering pericarp, where exist the lines of A-Ka-Tha and so forth, forming a circle marked with angles. [2]

I meditate in my heart on that beautiful jewel throne of bindu and nāda, the circle of consciousness, in that cavity where a bright lightning-like colour competes with the effulgence of a pale red gem. [3]

I envelop myself in those two primordial swans above me, flaming consumers of fire, devouring the Cosmos, abounding in great manifestation, those flowering feet. [4]

I remember those wonderful feet, the pair which are the root of cooling moon rays, the two feet of Nātha, sun and moon, like saffron wine, a river of flower-juice. [5]

The nails of which are radiant like the moon, those gold-bejewelled, glittering, purifying, red padukas, which restrain the clamour of evil.

I worship the two feet of the guru, sun and moon, supreme essence of nectar, pure quintessence, brilliant, the very core of power, placed on my head. [6]

This five-fold pāduka hymn has come from the five faces of Śiva. The one endued with six beautiful faces is very hard to come by in the cosmos. [7]

Thus ends the Śrīmad Guru Pāduka Stotra

Uttered by Śiva in the Śrī Māṭrkā Bheda Tantra

Notes

1. The commentary to the text has here “sambhal — shed by the wife”.

2. The Cina or Mahācina pūja alludes to the ritual with an initiated Śakti. In such a case, the sādhaka or practitioner is a svecchacari, that is he acts according to his own will, and the ordinary rules are suspended. See *Brihadnīlatantra*.
3. In the commentary is given the relevant passage from the *Kālī Tantra*, which is here translated: Now I speak of the ritual injunction relating to worship, which is the all nectar giver of the Devī, by doing which the self becomes of the form of Bhairava. First I speak of yantra, the knowing of which conquers death. At first draw a triangle. Outside this put another. Then the mantrin should draw three more triangles. Draw a circle, and then a beautiful lotus. Then another circle should be drawn, and a bhupura with four lines and four doors. Thus the circle should be drawn. Then one should worship the guru line, the six limbs, and the guardians of the directions. Then the mantrin should place his head at the guru's feet. Dearest one, having done worship of the pedestal, one should set down the offering. One should place the mantra in the six limbs. Then, within the heart lotus, the ultimate kala blossoms. She (the Devī) should be placed in the centre of the yantra by drawing her out (via the breath). Having meditated on the great goddess, the devotee should dedicate the ritual offerings. He should bow to Mahādevī, and then worship the surrounding devatas. One should worship Kālī, Kapālinī, Kullā, Kurukullā, Virodhinī and Vipracittā in the outer six angles, Ugrā, Ugraprabhā and Dīpta in the middle, and Nilā, Ghanā and Balaka in the inner triangle. Within this triangle (one should worship) Mātrā, Mudrā and Mitā, and within this the very dusky one holding the cleaver, adorned with human skulls, her left hand threatening, smiling sweetly. One should then worship the eight mātrikās Brāhmī, Nārāyanī, Maheśvari, Cāmuṇḍā, Kaumārī, Aparājitā, Vārāhī and Nārasimhī. One should give these Devīs animal sacrifice in equal measure, and worship them, smearing them with scent and offering incense and flame. Having accomplished this worship (pūja), one should worship using the root mantra.
- Then one should give food and so forth to the Devī again and again. The sādhaka should give flame 10 times. Similarly, he should offer flower with mantra according to the ritual injunction. Having meditated on Devī, he should then recite the mantra 1,008 times. He should place the fruit of this recitation, which consists of effulgence, into the hand of the Devī. Then, having placed the flower on his own head, he should prostrate himself. With supreme devotion, he should then rub out (the yantra).
4. Tola, an Indian measure of weight.
5. Inside the sewn cloth is the sambal. The commentary says the cloth should be red.
6. Dravya, the mixture of quicksilver and sulphur.
7. The commentary says that borax means soma offering.
8. The Suṣumnā is the central channel of bioenergy (nādī), which exists subtly within the spine, extending from the base to the top of the head.
9. Gaṇeśa (Lord of Hosts), is one of the sons of Śiva and Śakti. The other is Skanda, known as Kṣetrapāla or variously as Subrahmanya, Kartikkeya, or Vatuka.
10. The mūlādhāra is the spiritual centre, cakra, at the base of the spine.
11. Kāmarūpa means, literally, form of desire. But in the Kaula context it has a special meaning. For example, the *Kaulavali Nirnaya*, a digest of Kaulaśāstra, states that Kāmarūpa is of two kinds, one the area in Assam, and the other to be found in every home, i.e. the yoni of the Śakti.
12. The four varnas, incorrectly described as castes, are the brāhmaṇā, kṣatriya (warrior),

vaiśya (farmer) and śūdra. This tantra tries to dissolve the orthodox division into varna.

13. Mahāmokṣa—great liberation, the supreme emancipation from the wheel of birth and deaths.

14. Vipra, twice-born, is another name for a brāhmaṇā, alluding to the second birth or initiation at the age of 11 or 12, when a young man is given the sacred thread.

15. The commentary gives these as Om̄ yaṁ viṁ vum̄ vaim̄ vaum̄ yah brahma shapavimochitayai suradevyai namah. Om̄ sham shiṁ shum shaim shaum shah shukra shapavimochitayai sudhadevyai namah: Hrīṁ Śrīṁ kram krim krum kraim kraum krah krishna shapam vimochaya amritam sravaya svaha.

16. The leftovers (nirmalya), are those elements used in the ritual worship of Śiva which remain at the close of the ceremony.

17. Species of basil plant, held sacred to Viṣṇu, and considered as his Śakti or female energy.

18. A ritual intended to cause peace (Śānti).

19. The section referred to is in the fifth paṭalas of the tantra.

20. A mixture of butter and honey.

21. The commentary says: Dhanadā &c. The prayoga (application) of Dhanadā is in the ninth chapter of the *Guptasādhana Tantra*. Śrī Śiva said: Now I speak to you of Dhanadā, who gives all success.

Worshipping the Māhadevī one becomes like Kubera, the god of wealth. Ds with bindu, Mahāmāyā, Haripriya, Ratipriya and Vahnijaya (is the mantra). This great nine syllable (?) mantra immediately confers success. Kubera is the Ṛṣi of this mantra, and Pankti is the metre (for pronunciation) it is said. The Devī is Dhanadā Devī, giver of all success, bestower of the fruits of the 4 aims of dharma, artha, kāma and mokṣa. Using six long Hrīṁs one should do the six limb nyāsa.

I declare to you her image by which a person may become successful. Om̄ I worship the pure and golden Devī of beautiful appearance, wearing red garments, carrying two golden lotuses, a goad, a beautiful chalice adorned with gems, and making the gestures of granting all desires and allaying fear, with three eyes, splendid as the King of Snakes, the Devī who releases one from fear, mother of the three worlds, the supreme destructress of sin.

One should meditate on this Devī, who is the true form of consciousness, as being one with one's self. After meditating thus, one should do mental pūja. Maheśāni, after placing a pot for the offerings, one should show the Dhenu and Yoni mudrās. Then, having worshipped the pedestal, one should recite the pedestal mantra. Beginning with the adhara Śakti, one should worship the lotus-seat, dearest. Beforehand, the sādhaka should do pūja using Om̄ first and Namah last.

Maheśāni, having meditated once more, one should do invocation using the root mantra. One should worship using the six limbs, and should do jīva nyāsa. Pronounce the root mantra, and should then utter the root mantra over the wine. Then one should recite the mantra, which is the very essence of yoga, (offering it) to the Devī. One should then worship the Devī with water for washing her feet and so forth, according to one's ability.

I speak to you of her yantra, after knowing which one becomes full of amṛta. One should draw a figure with nine triangles within the pericarp of a lotus. One should draw the lotus with 2 petals, and outside this place an earth square. In the triangles one should write the Vahni Bija, and in the centre the bija (of the Devī). Maheśāni, this yantra is

exactly the same as the Devī. Using Om first and Namah last, one should worship Lakṣmī, Padma, Padmalaya, Śrī, Haripriya, Shava, Kamala, Abja, Chanchala and Lola. The best sort of sādhaka should then, once more, worship Devī in the centre.

After prāṇayama, one should do reciting of the mantra to the Śakti. One should place the very secret results of meditation in the hands of the Devī. Doing prāṇayama once more, one should fully prostrate oneself. Maheśāni, having arisen, one should offer the remaining ritual offerings. Having given oneself, one should then indraw (the Devī) by will.

22. Gift given to the guru.

23. See later in this paṭalas for a discussion of the term svayambhū. Prastara means stone, but may here refer to the Śakti.

24. Ghritanari or Ghritakumari is the plant aloe indica, but has a hidden meaning, like many Tantric terms, and may refer to ghee (Ghrita) of a woman (Nari).

25. A krosha (earshot) is roughly equivalent to two and one quarter miles.

26. The commentary states that the mantra is Haum.

27. The three well known guṇas are sattvas, rajas and tamas, referring to reconciling, active and passive principles.

28. Cāmuṇḍā Kālikā is one of the eight forms of Kālī.

29. The five things, or panchatattva, are meat, wine, grain, sexual intercourse and fish.

30. A yantra is a geometrical design, either two or three dimensional, which is considered to represent the goddess, and acts as base for her pūja.

31. Cāṇḍī is the hymn known as Devī Mahatmya from the *Markendeya Purāṇa*, used to this day in the nine nights of Dūrgā festival.

32. The eight Māṭrkā Devīs, starting with Brāhmī and mentioned in note three, above.

33. Prāṇayama is restraint of breath.

34. The favourite or indwelling Devī of an individual sādhaka.

35. Various pleasant substances are to be given to Devī during her pūja, such as flame, incense, flowers, scent, food, and so forth. These are the ritual accessories or upacaras.

36. The sixteen kalas are those of the moon, implying that the sādhaka becomes free of the influence of time. These are the fifteen days of a lunar fortnight plus the Devī who comprises them all.

37. This word is here used to describe the meditation image of the goddess.

38. Every mantra has a Ṛṣi (seer) who first perceived its essence, a metre for pronouncing the mantra, an aspect of divinity which it represents, and an application, or use to which it is put. Verses 61-62 reveal the greatness of the Cāṇḍī text as it embodies the three Śaktis of the Hindu trinity—Mahakālī for Maheśa, Mahālakṣmī for Viṣṇu, and Mahāsarasvatī for Brahmā.

39. Nyāsa is a tāntrik method of divinising or purifying the body. As the fingers touch particular points of the body, mantras or images are visualised as residing there. There are many different types of nyāsa, but the six limb nyāsa usually relating to heart, forelock, head, armour (region of the chest), genitals and feet is the most basic and universal.

40. Tripurā or Shodashi, the third of the ten Mahavidyas or great aspects of the goddess.

41. Saṃsāra is the endless cycle of birth, death and rebirth. To become free of this wheel is the aim of the tāntrik sādhaka.

42. The three twilight times or Sāṃḍhyas are common to both Vedic and Tantric ritual—dawn, midday and sunset. Some tāntrik texts add the fourth twilight as midnight.

Rituals at these times are obligatory for sādhakas.

43. These three terms refer to the vidya or mantra of Tripurā. Her mantra is Aim Klīṁ Sauh—Aim is the Vāgbhava, Klīṁ the Madana, and Sauh the Śakti.

44. Tryambaka mantra is the well known Om̄ tryambaka yajamahe sugandhim pushtivardanam &c.

45. Worshipping the pārada lingam is a particular feature of the Rasesvaras or Rasavadins—followers of the path of rasa or mercury, i.e. alchemists. Here the pārada lingam is extolled above all other religious symbols.

46. Pacifying (Śānti) and fortune-enhancing (Svasti) rites.

47. See note 26. The five syllable mantra of Śiva is the well-known Om̄ namah Śivaya.

48. The commentary gives this mantra as being Om̄ namah Śivaya haum.

49. Bilva leaves are sacred to lord Śiva, and used when worshipping the lingam. They come from the Bel tree.

50. Milk, butter and honey, representing nectar, mead and soma.

51. No details of this mantra are given.

52. The bija mantra is the seed mantra given to the disciple at initiation, from which seed the Devī grows within the body of the pupil.

53. This is the vedic sacrifice of a horse, the ashvamedha rite. A horse was set free, frequently straying into other kings' territories. Bloody wars were fought for the honour of sacrificing it.

54. The absolute as sound, the essence of mantra.

55. A vedic mantra.

56. The Smartas are followers of the orthodox Brahminical tradition.

57. A Brāhmaṇā following the Rig Veda.

58. A Brāhmaṇā following the Yajur Veda.

59. A Brāhmaṇā following the Sama Veda.

60. One following the Atharva Veda.

61. One born very low, beyond the pale of the orthodox. This is an attack against Brahmin orthodoxy. See the third paṭalas of this tantra, where a brāhmaṇā is said to be one who knows the Brahmān, or the absolute.

62. This is a particular kind of vitrified stone, the major feature of which is that it shows natural spirals, and is used in pūja of Viṣṇu.

63. The womb of the Śakti.

64. Four aims, or duties of a human being are described in many Hindu texts. Dharma is following one's way, artha the acquisition of wealth, kāma legitimate sexuality, and mokṣa liberation. All are valid duties for a human being.

65. A type of grass used in sacrifice.

66. The various defects of mantras have the following meanings. Abhakti comes from considering the guru to be a mere human. Bhranti occurs when letters of the mantra are reversed. Lupta is caused by a mantra being incomplete. Cchinna is the defect due to incomplete instructions. Hrasva is caused by substituting the short vowels of Sanskrit for the long vowels. Dirgha is the opposite, when what should be long vowels are substituted for short vowels. Kathana is caused by revealing the mantra to one not initiated, and Svapna is the effect caused to the mantra by considering it inferior to another. The following shlokas in this chapter prescribe remedies for these defects.

67. The red or brown seed of the bush Eleocarpus Ganitus. The name is formed from Rudra + Aksha (eye)—rudrākṣa.

68. Devotee of Viṣṇu.

69. There are 108 beads in a mala or rosary, plus a 109th bead not used in the counting, but only to mark the beginning and the end, when using the rosary for japa or recitation. This is called the meru.

70. Puraścaraṇa is the course a sādhaka must take after receiving the appropriate mantra from the guru. If the rosary is dropped or the cord is cut, this process must be carried out again. It involves the recitation, a very large number of times, of the received mantra, accompanied with many ritual offerings. There are other methods.

71. The three bhāvas or dispositions are divya—heavenly, vīra—heroic, and paśu, beastly or herd-like.

72. Prasad—anything offered to the devatā becomes imbued with holiness.

73. A female member of a group considered to be a very low sort of birth, produced by the mating of a śūdra and one of the aboriginal tribes.

74. Skanda is known in the tantras as Vatuka (the little Brāhmaṇā), said here to be a īson of Śiva, but really one of his aspects.

12: TODALA TANTRA

This Hindu tantra is a brief but authoritative work of ten patalas or chapters. Its chief interest is that it contains the daily pūjas of Tārā, Kālī and Śiva. Paṭala one deals with the ten mahāvidyās¹. According to Alain Danielou's *Hindu Polytheism*, these ten aspects of Śakti are the epitome of the entire creation. and their consorts. Dhūmāvatī, the widow form, is not allocated a consort. At the close of the chapter, the essential tāntrik view that Śiva as witness is not involved in creation, maintenance or withdrawal is described. Śiva, in the second chapter, tells Śakti of yoga and describes the body as resembling a tree. There is no difference between the macrocosm or the microcosm. The supreme mantra is hamṣa, equivalent to 21,600 breaths in a day².

In chapter three, the different forms and mantras of Kālī are described, along with the saṃdhya mantras³ of both Kālī and Tārā. Kālī's daily rites are detailed.

The fourth chapter deals with Tārā's pūja, giving a beautiful meditational image of her as situated in the centre of a lovely island, seated on a lion throne under a jewelled pavilion. Chapter five turns to Śambhunātha (Śiva). In this yuga, sādhakas should not worship his form known as Nīlakaṇṭha⁴. One should never worship Śakti unless Śiva is first worshipped, preferably with a clay liṅga.

In chapter six, Śiva gives the vāsanā or inner meanings of Kālī and Tārā mantras Krīṁ and Strīṁ. The different letters of the mantras are placed on separate parts of the human body. The seventh chapter speaks of yoga and of the seven islands and of their locations in the body. Kāmarūpa is in the mūlādhāra cakra. Other sacred centres are also situated in the body⁵.

Chapter eight continues the previous topic. The body is permeated with millions of nādis and the elements have their place there too. In chapter nine, Śiva speaks of the Sundarī mantra.

Even though Śiva has already spoken of it in the *Nityā Tantra*, Śakti asks him to reveal its true meaning. Śiva says that 21,600 is the head of the letters of the alphabet and the true rosary in the thousand petalled lotus. Details of the rosary follow. Using tāntrik methods, sādhakas can be both liberated and enjoy.

The last chapter equates Viṣṇu's ten incarnations with the ten mahāvidyās. Dūrgā is the Kalki⁶ form, while Kālī is Kṛṣṇa.

Paṭala One

Śrī Devī said: Lord of the world, lord of all knowledge, tell of the worship of the mahādevas in the three worlds. On the right hand side of each are various forms. Mahādeva, speak of each one separately.

Śrī Śiva said: Listen, beautiful one to Kālikā's Bhairava. On Dakṣinā's right, worship Mahākāla, with whom Dakṣinā is always in love union. Worship Akṣobhya on the right of Tārā. Devī, the kālakūṭa poison produced by the churning of the ocean caused great agitation to all the gods and their consorts⁹.

Because he destroyed the agitation caused by the deadly yellow poison, he is known as Akṣobhya. Thus Tārinī, the Mahāmāyā, always delights in her consort.

On the right hand side of Mahātripurasundarī, worship Śiva in his five-faced form with three eyes in each of the faces, O lady of the gods. She always delights in sexual union with her consort, O Mahādevi. For this reason, she is known as the famous Pañcamī⁹.

On the right side of Śrīmad Bhuvaneśvarī, who in the heavens, on earth, and in the underworlds is known as the Adyā⁹, worship Tryambaka. She makes love with Tryambaka in these places, it is said. He and his Śakti are mentioned and worshipped in all tantras.

On Bhairavī's right side is Dakṣināmurti. By supreme efforts, one should certainly worship that five faced one.

On Chinnamastā's right side, worship Śiva-Kabandha. By worshipping him, one becomes lord of all siddhi. The mahāvidyā Dhūmāvatī is a widow.

Seated on the right of Bagalā is the Mahārudra, with one face, who dissolves the universe.

On Mātaṅgī's right side is Śiva Matanga, similar to Dakṣināmurti, the form of cosmic bliss.

He who worships Sadaśiva, the Viṣṇu form, on Kamalā's right side becomes perfect, there is no doubt about this.

On Annapūrnā's right hand side, worship Brahmā, the giver of great liberation, the god with ten faces, the Māheśvara.

On the right side of Durgā, worship Nārada. The letter Na causes creation, the letter Da maintenance, while the letter Ra causes dissolution. So he is known as the famour Nārada.

Worship the ṛṣi who "gave birth" to the other vidyās on their right hand side.

Śrī Devī said: Why do Ādyā, the mother of the worlds and the supreme vidyā, and Bhairavī, the secondary form, always have corpses as their vehicles?

Śrī Śiva said: O supreme lady! Ādyā, in herself, is the true form of time. She, the destructress, is situated in Śiva's heart lotus. For this reason, Māhākāla is the signifier of the dissolution of the universe and Kālī is the form of destruction. When the Devī laughs on Sadaśiva, who takes the form of a corpse, she is the true form of manifestation. At that time, she is like a bolt of lightning, with a corpse as her vehicle¹⁰.

Śrī Devī said: O Mahādeva, Sadaśiva is a dead body, a corpse. Surely a corpse cannot act?

Śrī Śiva said: Sadaśiva is without energy (lifeless) when Māhākālī is manifest. He also is like a corpse when in union with Śakti. Clearly, without Śakti, the primordial god is lifeless and cannot act.

Paṭala Two

Śrī Śiva said: Listen, O Devī, I will speak concisely of the essence of yoga. The body resembles a tree, with the root above and the branches below. In the macrocosm there are tīrthas¹¹ which also exist in the body. The macrocosm is like the microcosm. There are thirty five million tīrthas and seventy two thousand lights in the macrocosm. In the heart of the fourteen worlds are three great lights. And, supreme Devī, in the middle of these is a very stable thing which bestows liberation. Mahāmāyā, the queen of all serpents, has the appearance and shape of a serpent. Coiled up three and a half times, she is the dweller in the seven underworlds.

Now listen closely [to the names] of the underworlds. Atala, Pitala, Sutala, Talatala, Mahatala, Paṭala and then Rasatala. Above the last is the Satya [heaven] in which the great steady thing is situated.

In the centre of Meru¹² is a nādi which is very stable and gives liberation. The macrocosm is called Mahāviṣṇu or Śiva. When it manifests, it is eternally pervaded by the Queen of Serpents, who, having pierced the six heavens, has outstretched herself as the Queen of Snakes¹³.

Above this, all the oceans extend. So, in their due order, the nādis come to be situated in the body. In the centre is the Suṣumnā, with the vital breath being in the two nādis idā and piṅgalā¹⁴.

Using the breath mantra¹⁵, one should cause the Kundalinī to become active so that she always dwells in the great imperishable lotus of one thousand petals.

After so doing, the all agitating Kundalinī remains forever in the temple of the body, extending from the underworlds to the top of the head. O Devī, always meditate that she is the rosary of letters.

The wise should recite the root mantra one hundred and eight times, and draw her by the [central] path [upwards] from the Mūlādhāra. One should oblate the devas of the six cakras with nectar.

Dearest, now I speak of the yoni mudrā āsana. The mantrin should be seated, facing east or west. He should place his hands on his knees and stay steady, with a straight back. He should lead her, O Deveśī, to the point between the eyes.

Deveśī, he should lead the vital breath upwards carefully, using the breath mantra. He should fill himself with the vital breath and not let it filter away. Supreme Devī, with a straight body, he should make concentrated efforts.

Using the method previously spoken of, he should recite one hundred and eight times. He should give oblations of nectar to the devatās of the six cakras, leading her by the path [of Suṣumnā] from the Mūlādhāra.

Dearest, this yoni mudrā āsana is the alleviator of all disease. Devī, what point is there of many words? It calms all great ailments. What is the use of talking? It is the cause of mantra-awakening.

Clearly, this Mudrā is the creator of atman and bestows great liberation. Even if I had one hundred mouths, I could not speak of it. Deveśī, how then, with my five mouths can I talk of it¹⁶? It destroys disease, gives absorption in the goddess and makes one like the god of love.

Paṭala Three

Śrī Devī said: Devadeva, Mahādeva, who ferries across the ocean of samsāra¹⁷, speak now about the great Mudrā called the bound yoni.

Śrī Śiva said: Devī, listen, I shall speak concisely of the bound yoni. A mantrin should sit in upavidya āsana facing east or west. He should insert the tip of his liṅga into the anus. A wise person should put his thumbs and fingers into his ears, eyes, nostrils and mouth.

He should, using great efforts, cause the vital breath to be placed between his eyes. He should fill himself with that certain thing without allowing any to escape.

After causing the Brahmā-as-sound to appear, he should meditate on the garland of letters. A wise person will recite the root mantra one hundred and eight times.

Deveśī, using the so-aham mantra, he should lead it upwards by the [central] path and give oblation of nectar to the devatās of the six cakras. Maheśāni, I tell you that the fruit of this action is sinlessness.

Śrī Pārvatī said: Speak, O all-knowing lord, aware of all things, of Kālikā's mantra path, very hard to get.

Śrī Śiva said: Devī, truly blissful, listen to the ultimate Kālikā mantra, which liberates a man. Krīṁ is the siddhavidyā, the queen of vidyās very hard to obtain. Firstly, say three Krīṁs, then two Hūṁs and two Hrīṁs followed by Dakṣine Kālīke.

Again, pronounce three Krīṁs then Hūṁ Hūṁ Hrīṁ Hrīṁ Svāhā. This is the twenty two syllable mantra-vidya, hard to get even for the god of fire.

Preceding it with Aim, it is the mahāvidyā of Devī Śrī Kālī, it is said. Preceding it with Om̄ it is the mahāvidyā of Devī Siddhakālīkā. O Parameśvari, Krīṁ Krīṁ Hūṁ is the three syllable supreme vidya of Cāmuṇḍā Kālikā, it is said.

Krīṁ Krīṁ Krīṁ śmaśāna Kālikā Krīṁ Krīṁ Krīṁ Svāhā is the vidya [of Śmaśāna Kālikā] which one should pronounce.

Devī, her eight forms are Dakṣinā Kālikā, Siddhā Kālikā, Guhya Kālikā, Śrī Kālikā, Bhadra Kālī, Cāmuṇḍā Kālikā and Śmaśāna Kālikā. Om̄ Aim Krīṁ Hrīṁ is the eightfold mantra hidden in all tantras.

Śrī Devī said: Mahākālī's very secret mantra has been spoken of. Now I want to hear Tārā's royal mantra, by whose grace one is not sunk in the ocean of samsāra. Lord, speak of that mantra, if you have love for me.

Śrī Śiva said: Aim̄ is the royal mantra, dearest one. This single syllable mahāvidyā Aim̄ is worshipped in the three worlds. The second single syllabled mahāvidyā, which is a king amongst mantras, is Śiva bīja joined with īṁ and the bindu.

Pronounce the first bīja followed by Phaṭ. When preceded with Om̄, it is the famous vidya of Ugrā Tārā. Tārā Ekajata, the giver of great liberation, is thus declared.

When Tārā has three syllables she becomes the Great-blue-Sarasvati. When preceded with Aim̄, she is the vidyā bestowing eloquence. When preceded with Śrīm, she is the mahāvidyā giving wealth. When preceded by Hūṁ, she is the illuminator of the mass of words. When preceded by Haum, she is the mahāvidyā giving equivalence to Śiva.

When preceded with Om̄, she gives whatever one desires. Adyā Kālī is the mahāvidyā giving liberation and success at all times. Propitiation of Kālikā and Tārā is now spoken of.

At daybreak, the knower of the mantra should worship the guru in the thousand petalled lotus. After piercing the six cakras, he should recite [the root mantra] one hundred and eight times.

Then he should bow, according to rule, and should bathe. He should say Om̄ and then Namah. After pleasing devatā, he should bathe in pure water.

He should say Om̄ gange yamune godavari sarasvati narmade sindhu kaveri over the

water and should say: "Make this an ocean of water."

He should display the Hook Mudrā and should indraw the sun from its sphere.

Devī, he should then display four Mudrās very carefully, and pronounce the mantra eleven times. He should cover it using the Fish Mudrā.

Then he should cast the water towards the sun twelve times. He should pronounce the root mantra and should wash his feet, and then immerse his feet in the water thrice whilst reciting the mantra.

After repeating the root mantra three times, he should show the Pot Mudrā. Deveśī, he should take some water and make a forehead mark according to the path of the Kaulas. He should offer water to Atma Vidya and to Śiva, then sipping the water. He should pronounce the mantra Om̄ Hrīṁ gange etc., and should indraw all the tīrthas there. A wise man, using the root mantra, should cast the water on the ground thrice. He should bathe seven times in the water.

Having done sixfold nyāsa on the left hand, O Goddess of Wine, he should recite the mantras Haṁ Vaṁ Yaṁ Laṁ Raṁ three times. Devī, this purifies the water.

He should pronounce the root mantra seven times, showing the Tattva Mudrā. Bathing using this mantra liberates from all sins. Maheśāni, he should place the remainder of the water in his right hand. He should then pour the water by the idā and wash the middle of the body. Then he should empty the water over the pingalā side.

Then he should meditate on the malefic creature coloured black. He should hurl him onto the adamantine stone using Phat!

Firstly doing prāṇāyāma, he should sprinkle the hand and then sip the water. He should give oblation to the Kuladeva and offer to the sun. He should then give offerings to the devatā and afterwards recite the Gāyatrī, O Parameśvarī.

He should say Om̄ Kālikāyai Vidmahe Śmaśāna Vasinyai Dhimahi Tanno Ghore Pracodayat. A wise person recites the Gāyatrī three times and throws water three times. Then he should recite the Mahamantra Gāyatrī, the supreme syllable.

Deveśī, after doing limb nyāsa, he should recite one hundred and eight times, using a rosary. Now I speak of the pūja rule.

Making an oral resolution, carefully put down a pot. Sip using the mantra and then place the ordinary offering. Using that water, sprinkle the doors and worship them. Cast out obstacles and banish the elements thrice.

The wise person should then prepare the seat and bow to the Gurudeva, afterwards purifying the hands and binding the directions three times.

He should encircle himself with fire and then do purification of the bhutas in his own body. Afterwards do māṭrkā nyāsa, six limb nyāsa and nyāsa of the inner māṭrkās. He should meditate on the māṭrkās and place them on himself.

After doing pīṭha nyāsa, he should do prāṇāyāma. He should place ḫśis, hands, limbs and māṭrkās. Then doing six limb nyāsa, he should afterwards perform diffusion nyāsa.

Meditate, reciting the root mantra seven times, and do mental pūja. Prepare the special offering and perform pīṭha pūja, again meditating with the mantra.

Displaying a mudrā, he should invoke and then do six limb nyāsa. Using the Cow and other Mudrās, he should install [the Devī] with vital breath and perform the basic rite.

Begging for forgiveness for his ignorance, he should then worship Kālī and her attendants. He should worship Brāhmī and the others, Asitāṅga and the other [Bhairavas] and then worship Mahākālā.

He should worship the sword and the other weapons, the line of Gurus and then once

again worship Devī. He should then give bali, afterwards sacrificing other things and then, doing prāṇāyāma, he should recite [the mantra].

The wise man should offer the recitation of the mantra and then do prāṇāyāma. Devī, in a similar way, he should give wine and the like. Maheśāni, after giving these offerings, he should then give himself. After repeating a hymn and the armour, a wise person should prostrate himself using the eight limb method.

Then he should meditate Śivoham and by the process of dissolution should do the dismissal. Making a circle in the north east, he should worship Ucchiṣṭa Caṇḍālī¹⁸, place the water on his head and sandal on his forehead. Then he should give away the food and consume the remainder.

A mantrin should perform pūja in the following way: Firstly, he should do ṛṣi nyāsa etc., and then purification of the hands; using his thumbs he should do diffusion nyāsa and heart nyāsa etc.; then he should clap the hands thrice, bind the directions and do prāṇāyāma.

Then, doing meditation and mental offering, he should place the offerings. Doing pītha pūja once more, he should meditate and then perform the invocation. After doing jīva nyāsa, then he should worship the supreme devatā, doing worship of the limbs including Kālī, Brāhmī and so forth, and the eight Bhairavas.

After worshipping Mahākāla, then he should worship the line of gurus. Worshipping the sword etc., he should then worship Devī. The best of sādhakas should then do prāṇāyāma and once again do the pūja. Giving the fruit of mantra recitation into Devī's hand, he should then sacrifice and give all. Doing prāṇāyāma, a wise person should then perform the eight limb prostration.

Reciting the hymn and the armour, he should offer the leftovers. Giving himself, he should then perform dissolution and rub out [the yantra]. Making a circle in the north east, he should worship Ucchiṣṭa Caṇḍālī, then give away and eat the food which remains.

Paṭala Four

Devī said: Kalikā's pūja has been declared. Now speak of Tārā, by whose grace the speech of men is dissolved in their minds.

Isvara said—Listen, beauteous one, to Tārā's great pūja. Sipping with mantra, a man should bow to the Gurudeva. He should purify his hands with water and then wash his feet. Sipping with the mantra, he should then meditate on the pītha.

Binding his forelock, he should destroy obstacles using the triple method. He should purify the seat on the ground and knot the cloth. Purifying body and speech, he should then purify the flowers. Constructing a yantra, the self-controlled sādhaka should place the ordinary offerings. He should worship the guardians of the doors and then the pītha. The Śaktis of the pītha are Lakṣmī and so forth. He should recite the pītha mantra for each.

Now I speak of the purification of the bodily elements, by which one becomes Haṁsa. A person should breathe using Hūṁ Haṁsa and arouse Kuṇḍalinī using twenty four bījas. A sādhaka dissolves into the absolute (Brahman) by doing this, O Deveśī.

He should burn the man of sin, of black effulgence, using Hrīṁ. Retaining the breath, he should burn him into ashes. Using the vadhu bija mantra, he should scatter the ashes. Inhaling using Hūṁ, he should accumulate the nectar in the region of the forehead. A wise person should meditate on the nectar whilst retaining the breath, O Paramesani.

He should recite Aṁ Hrīṁ Krom Hrīṁ eleven times in the heart region, and then meditate on Om as bringing forth a red lotus. On that, he should meditate on Hūṁ, resembling a blue lotus. Then he should turn that into an eye of knowledge, in the midst of the jewelled island, surrounded by golden sand.

A mantrin should meditate on this alluring circle of knowledge. In the centre is the wish fulfilling tree. Under this, he should meditate on himself as being one with Tāriṇī, as bright as the rising sun, the utmost sphere of light, in a place surrounded by beautiful maidens with fans and bells, wafted by a gentle breeze bearing the odour of scent and incense.

In the centre, he should meditate on a four square dais, adorned with different kinds of jewels. Above that hangs a parasol, made of golden cloth. A mantrin should visualise the jewelled lion throne below this, dearest one. There he should imagine Devī, according to the previously spoken of meditation form mentioned in the *Yogasara*.

Doing prāṇāyāma, he should then do ṛṣi nyāsa and so forth, including māṭrakā nyāsa and hand and limb nyāsa. He should clap the hands thrice and, snapping his fingers, should bind the directions.

Doing the sixfold nyāsa, he should then perform diffusion [nyāsa]. Set down the special offering and purify the five tattvas. Then invoke Surādevī¹⁹ and drink the wine five times. Offer a flower into the pot and worship the three in the triangle. Reciting the mantra three times on the left, recite Ha Sa Ka Phrem ten times.

A wise person should recite the Ananda Gāyatrī verse three times and recite the mantras removing the curses of Brahmā, Śukra and Kṛṣṇa. Then prepare Curika's nectar (?) and please Samraksani. Reciting the purifying mantras three times, do drying up and so forth.

O Devī, he should then recite Vam three times and the Nectar Mantra seven times. Display the Cow Mudrā over the wine and recite the root mantra eight times.

Then awaken Kuṇḍalinī and meditate Śivoham. Purify the mudrā, previously purifying the meat and the fish. The best type of sādhaka should then purify the Śakti and the kula flowers. He should offer oblation to his own particular Devī and the other devatās, and to ancestors and ṛṣis. Then he should mix the wine in with the special offering.

Meditating on himself as one with the absolute, he should do pūja meditation. He should outdraw the Devī from the left nostril and place the flower on the pītha. After invoking her, he should show five mudrās, then worshipping by the six limbs. Once again he should show mudrā.

Doing jīva nyāsa, he should worship her with the ritual accessories. Again he should worship the six limbs, and after this should worship Akṣobhya.

Worshipping the line of gurus, he should then worship the ten [Kula] trees. Worshipping Kālī and so forth, he should then worship Vairocana and the other attendants. Once again he should worship Devī and then sacrifice an animal as bali.

Doing prāṇāyāma, he should then perform the mantra meditation. After reciting the mantra, O Maheśāni, he should then offer it to Her. Again doing prāṇāyāma, he should offer the other things.

After the sādhaka has offered himself to her, and drinking, he should then worship her. Having drunk, having drunk and having drunk again, he is liberated from 10,000,000 rebirths. A wise man should recite the mantra one hundred and eight times over the vessel.

Reciting praise and the armour, a wise person prostrates, using the eight limb method.

He should give the special offering and then offer himself. After becoming like Rudra, he should disperse the pūja using the dissolution method.

Showing the Yoni Mudrā according to his ability, he should dismiss Devī. Then he should perform six limbed nyāsa, O Maheśāni, afterwards doing prāṇāyāma.

Drawing a circle in the north east, he should worship using the leftovers and the mantra “Hail, hail to Caṇdeśvarī, who lives in the leftovers.” Place the leftovers on the head and mark the forehead with sandal.

He should draw a yantra at the feet of the guru and give as he would to Bhairava—giving the entire worship, O Devī, after abandoning ego.

The wise man should perform everything as prescribed here, and not do anything else. O Devī, if worshipped differently, Tārinī becomes cruel. This is the measure of the knowledge of the absolute and the doctrine of Śakti, without doubt. O Devī, I have revealed all you asked of me.

Paṭala Five

Śrī Devī said: Mahādeva, I am only purified by your grace. Now I want to hear about Śambhu Nātha's pūja.

Śrī Śiva said: Listen Pārvatī! I will tell you what you ask. The great mantra known as the Bestower of Grace is Haum.

I declared the greatness of this mantra with my upper mouth. One should then say namah Śivaya. This five syllable mantra gives the results of all my five mouths. O Devī, preceded with Om it becomes the six syllable mantra known as the grace giver. If one should add Ardhanārīśvaraya²⁰ it becomes the grace giving supremely secret mantra. So it is known as the multifold mantra.

Devī, one should never meditate on the deva with poison in his throat in the Kālī yuga. If you want to perish, if you desire madness, you gain it by worshipping Nīlakanṭha. If someone does the pūja or actions of Nīlakanṭha, it is like slaying me. Maheśāni, if a fool should commit the sin of performing this prohibited action, he is a very wicked person. His son, wife and wealth are destroyed, no doubt, if he should do pūja of the deva with poison in his throat.

In this world, he becomes poverty-stricken and after death is reborn as a pig. If he should do purascarana of Nīlakanṭha's mantra, he most certainly will die within a fortnight.

Devī, listen! I speak of Śiva pūja with an earthen linga. Firstly, Paramesani, a wise person should bow to his Gurudeva. He should take a piece of clay and should say Om Haraya Namah. Very carefully moulding it, he should say Om Mahesvaraya Namah. Then he should add, Sulapane Iha. Using this mantra is the right placing [of the linga]. By joining the syllable Śam with the long vowels, he should do the six limb nyāsa. Now I speak of his dhyāna. Listen very carefully!

Om. Meditate always on Maheśa as resembling a mountain of silver; with a beautiful moon as his crest gem; whose body is as effulgent as a jewel; gracious of appearance; his hands holding an axe, a deer, bestowing boons and banishing fear; seated in the lotus position; surrounded and praised on all sides by immortals; wearing a tiger skin; seed and sprout of the universe; entirely destroying fear; with five faces and three eyes [in each].

One should place a flower on the head and do mental pūja. Maheśāni, meditating again, place the flower on the linga. Say, Staff Bearer, enter herein! Indwell in this. Live here!

Live here! May happiness be here! May happiness be here! O Rudra, I do your pūja! He should bathe the liṅga, saying Om, hail to Paśupati! Then the best sort of sādhaka who is a Brāhmaṇa should perform the pūja, O Devī. He should say, Here is water. Om, hail to Śiva. Then he should offer all the rest in a similar way.

After pūja, he should then worship the eight forms Sarva, Bhava, Rudra, Ugra, Bhima, Pasupati, Mahādeva and Iśāna, together with their forms which are earth, water, fire, air, aether, sādhaka, sun, and moon. Prefixing Om first and putting Namah last, he should worship these eight Śiva forms from the east in an anti-clockwise direction, ending with the south east.

Then he should worship the Śiva Liṅga using the root mantra. He should recite it one hundred or 1,080 times. After this say, You are the quintessentially secret and hidden one! Pray, take myself with all my actions and my recitations. O Māheśvara, be gracious! Lord, give me siddhi!

After, he should offer water and offer recitation. After praise, a wise man should then prostrate himself using the eight limb method. Then, using the Saṃhara Mudrā, he should carefully dismiss Mahādeva.

This is the way to perform Śiva pūja, if one wants to do pūja with Śakti mantras. Initiated into the great grace bestowing mantras, he becomes initiated in all else. Those initiated into Śakti [mantras] should not proceed without it.

He becomes like Śiva, it is said, and Lord of all Tantra. Now I declare the very secret verse in its due order. Hara, Māheśvara, Śulapani, Pinakadhrik, Paśupati, Śiva, Mahādeva.

O Devī, the best kind of sādhaka should worship the eight forms, then recite the mantra and again do praise. One initiated into Śakti mantra should not diverge from this rule. A man performing prohibited pūja is a doer of evil, O Devī. Mahādevī, if he should do [prohibited] worship, Śiva slays both pupil and guru, as he has received too little. If he should recite merely one syllable of the mantra not having given enough, he becomes like a murderer of Brāhmaṇas. O Wine Devī, through this he is a very wicked person, most certainly. Firstly, perform the pūja as described, then one may do the rest.

Only having worshipped Śiva can one then do Śakti pūja. He should offer the appropriate ritual accessories [upacaras]. If he does otherwise, then all—even if it be water from the Ganges—becomes like urine. O Maheśāni, for this reason, he should first worship a liṅga. One putting the water used to libate Śiva on his own head becomes equal to Śiva, O Maheśāni! This is true, true, without doubt.

His own self having become like Śiva, only then may he worship Devī. Whether initiated into Śiva, Viṣṇu, Durgā, Gaṇapati or Indra, firstly one should worship a liṅga. Otherwise, do not worship. Results from this are multiplied ten koṭi fold, this is most certainly true, there is no doubt of it.

If a person should worship Śiva after worshipping another deva, the fruit of the pūja is consumed by Yakṣas and Rākṣasas. So, O Charming One, I have told you the quintessence and core of the tantras. What point is there of many words, O Devī? What else do you wish to hear?

Paṭala Six

Śrī Devī said: I have heard Mahākālī's supreme mantra. O Nātha, now tell me of the collective body [of the mantras].

Śrī Śiva said: Listen Devī, to the inner meaning [vāsanā] of the Mahāmantra, giving all

siddhi. Knowing this oral lore, mantras certainly become perfected [siddha].

O Pārvatī, hear of the bija which is the essence of Kālikā's internal logic. The letter Ka, which is the form of the absolute, is situated in all the limbs of the body — in the ears, the mouth, the shoulders, the throat, the four arms, the trunk, the breasts, the hips, the heart, the belly, the feet and in all the toes. There is no doubt about this.

The letter i is the essence of Kāma, the god of love, and the yoni, for sure. The letter r is the very self of moon, sun and fire, most difficult to grasp. Effulgent in all its parts, it is the very essence of cosmic bliss. Bindu is the bestower of liberation, while the Nāda always bestows great liberation [mahamokṣa].

Ka, identical with water, destroys all obstacles. The letter r, destroying all sin, is fiery without doubt. The letter i, Supreme Devī, is Śakti and the essence of Air. Thus it is the renowned bestower of great liberation, known as Māyā.

Ka is Brahmā, m is Viṣṇu, r is Śiva, cause of dissolution. Clearly, the letter ka is Brahmā, Viṣṇu and Śiva. Auspicious One, do not pronounce this unless it is combined with Hrīṁ. When united with Hrīṁ it bestows liberation and is the Absolute itself. O Maheśāni, that is why Māyā Śakti is hard to understand.

The letter ka gives dharma, the letter i artha, the letter r kāma and, O Charming One, the letter m gives liberation. Pronouncing it as one syllable, it is the bestower of nirvana and liberation.

O Devadeveśī, it is impossible for me to speak of its magnificence! I would still be unable to describe it even if I had 100 million mouths [to say it] in 1,000 births!

The rule relating to preparation is to recite the mantra 100,000 times, it is said. This is the essence of Hrīṁ and the bija Hūṁ, Sundarī. O Devī, it is Aim and Om, there is no doubt about it. It is the self of the mahāvidyā Svāhā, most certainly. The supreme mantra is the vidyā Svāhā, the giver of success in alchemy, the all enlightener, and the cause of all great wealth.

Paṭala Seven

Śrī Devī said: The Devī Khecarī is the ultimate kala, the essence of great yoga. O Suresvara, there can be no siddhi without knowledge of yoga, this is true. Lord god of gods, teach me about the centre of the microcosm. In which adhara are placed the seven islands, earth and so forth, O Nātha? In which adharas are the seven oceans? Where is the great steady thing? What is their visible form in the microcosm, which exists in all people? Relating these things to your own finger-measure (angula), explain what prāṇā is.

Śrī Śiva said: O Devī, earth and the seven islands are situated in the Mūlādhāra. These seven are surrounded by the seven oceans. Jambu Island is in the centre, and outside this is the salt ocean. Beyond this is Salmali Island, surrounded by the watery ocean. All living creatures on earth are placed in the Mūlādhāra. Nine angulas above this is prāṇa. Twelve angulas above this is the chief thing.

Śrī Devī said: Where are Bhūtala and so forth in the macrocosm? O Wealth Giver, reveal their extent using the finger measure.

Śrī Śiva said: Deveśī, the 1,000 petal lotus consisting of 900,000,000 angulas is above Bhūtala. There are 1,000 angulas between the tip of the great toe and the ankle. Between the ankle and the knee joint are 12,000 angulas. Between the knee and the anus are 20,000 angulas.

Between the Mūlādhāra and the linga are 4,000 angulas. Between the liṅgam and the

navel centre are 7,000 angulas. Between the navel and the heart centre are 8,000 angulas. Between the heart and the throat centre are 7,000 angulas. Between the Viśuddha and the Ajña are 11,000 angulas. Between the Ajña and the place where Śiva dwells are 10,000 angulas, O Goddess of the Gods. It is said that 12,000 angulas above this is the place of cessation.

The place of creation and dissolution is 1,000 angulas above that. At the time of intercourse, the prāṇā extends to six angulas, while at the time of eating it extends to three angulas. If a person breathes out only to one angula extent, he lives for 1,000 years. In due order, he becomes the possessor of Sama, and having conquered death he dwells on earth like Śambhu. O Maheśāni, for this purpose I have revealed the Yoni Mudrā.

If a person steadily practices yoga using prāṇāyāma and Yoni Mudrā, he achieves equality (Sama) of vital breath, O Deveśī. Maheśāni, conquering death, he is long lived and Śiva himself (Khecara). I have spoken of the measures relating to all mankind. By equalising exhalation and inhalation, a person goes to the realm of Kuṇḍalī.

Śrī Devī said: O Parameśvara, now relate to me the measures of the earthly realm. If you love me, I want to hear all about the positions of the seven heavens and where Śakti always dwells.

Śrī Śiva said: All beings dwell in the great cakra called the Mūlādhāra. The 72,000 (nādis) which radiate from this proceed two measures at a time. Sundarī, Brahmā dwells with Dākinī in the Mūlādhāra and Rākinī with Viṣṇu in the Svādhīṣṭhāna. Rudra and Lākinī are together in the Maṇipūra, O Suresvari. Kakini and Hara are both situated in the place of great sacrifice called the Anāhata. In the Viśuddha, Sadāśiva and Sakini eternally dwell, while Hakini and Paraśiva are in the Ajña cakra. In the great lotus called the Sahasrāra is supreme Śiva, whose body is the cosmos, always united with great Kuṇḍalī.

Śrī Devī said: Where in the Mūlādhāra is the great pīṭha, O Parameśvara? Below the Mūlādhāra are the various underworlds. Lord, what are these? Dear One, Kāmarūpa is in the Mūlādhāra, Jālandhara is in the heart, and Pūrnagiri is in the place above. Where, then, is Oddiyāna?

Śrī Śiva said: Varanasi is in the centre of the brow, Jvalanti is in the three yes, Mayavati is on the mouth and Astapuri is in the throat. O Maheśāni, Ayodhya City is in the navel. Kanci pīṭha is in the region of the hips, Śrī Haṭṭa is in the area of the back.

Below the Mūlādhāra, at a distance of 400 angulas, is the famous Atala and 400 angulas below this is Sutala. Talatala is 400 angulas below that, and 400 angulas below that is Mahatala. Patala is 200 angulas below, and so too with Rasatala. Deveśī, in the centre of the underworlds, yet above them, is the Mūlādhāra.

All relating to the essence of yoga has been related to you, O Charming One. Never speak of this in front of paśus at the risk of losing your life.

Paṭala Eight

Śrī Devī said: Nādis numbering 350,000,000 are spread throughout the body. In due order, I wish to hear of them. Speak to me, O Lord!

Śrī Śiva said: In the hairs and the pores are the 350,000,000 nādis, O Sundarī. Nādis are also situated in the heart and in the feet. There are 500,000 in the belly and in the anus. Within the heart, and spreading throughout the limbs, there are 900,000. Dearest, on the sides, in the skin, and in all the joints of the body are 1,100,000 nādis.

There are five famous nādis called Idā, Piṅgalā, Suṣumnā, Citrini. The Brahmā Nādi, the fifth, is in the centre of Citrini. (Adding) Kuhu, Sankhini, Gandhari, Hastijhvaka, Nardini (?) and Nidra makes them eleven. These are called the nādis of the Suṣumnā, O Parameśvarī.

Śrī Devī said: O Parameśvara, in which of the eight holes, which are the seats of prāṇā, are the five oceans. In which adharās, and the the centre of which lotuses, are they situated?

Śrī Śiva said: I am unable to speak of the full magnificence of the yoga lotuses! In the centre of the Mūlādhāra lotus is the very alluring bija Laṁ. The seven oceans surround it.

Śrī Devī said: Mahādeva, tell me of the extent of the bindu. O Śankara, in due order, relating it to the yoga lotuses, tell me of it.

Śrī Śiva said: The bindu, an infinitesimal atom, although one, has three parts and is all-extensive. It resides in the centre of the seven oceans, the seven islands, and earth. The bindu is imperishable, the ultimate, subtle, supreme Śiva itself. I am unable to speak of the vast extent of this divine thing!

Meditate on Brahma-loka, resting on sound. Within, Brahmā and Dākinī live eternally. The letter La, the bija of earth, is there, and the body of the Śakti. In the centre of the earth cakra is the marvellous Svayambhu Liṅga. It is always encircled by Kuṇḍalinī, coiled three and a half times. The mouth of Kuṇḍalī rests on the aperture of the liṅga and the prāṇā flows through Idā and Piṅgalā and always resides here.

By attaining the 1,000 petal lotus, one becomes united with the universe, if one has risen to the 1,000 petals through the path of the absolute. This is like expiration and inspiration, creation and dissolution, in the centre of the tips of the four petals. Here, eternally, dwell Durgā and Śambhu, borne on the body of Ananta. They divert themselves pleasurable in different ways, always making love.

Śrī Devī said: How may Kuṇḍalinī be placed within the aperture of the liṅga? Tell me all of this knowledge relating to pure bliss, O Suresvara!

Śrī Śiva said: O Sundarī, in the centre of the liṅga is a great effulgence in the form of fire. The yoga of the vital airs causes the cosmic egg (macrocosm) too burn, Sundarī. When she, Kuṇḍalī Devī, puts her mouth in the aperture of the earthly liṅga, she should be worshipped as bindu Śakti. Cause bindu Śakti to rise using the renowned liṅga pūja. Paṭala Nine

Śrī Devī said: I have heard already of Tripurā's great mantra in the *Nityā Tantra*. Now I wish to hear of the nine letters and their inner logic.

Śrī Śiva said: Bhumi, candra, Śiva, Māyā, Śakti, Krishanu, half-moon and bindu is the nine-syllable meru. Pronouncing the Bhumi bija makes one a king on earth, and long-lived.

Pronouncing the Candra bija bestows great beauty. Reciting the Śiva bija causes one to become like Śiva on earth. Reciting all, truly gives the fruit of the four aims of mankind.

Śrī Devī said: Nātha, tell me, Lord of the Cosmos, how a person becomes long-lived. You have already spoken of dissolution through yoga knowledge. Explain how one becomes a Mahāyogi through the upper semen, and the Śakti yoga below.

Śrī Śiva said: Devī, listen. I speak of the method for obtaining a long life. After hearing this, conceal and never reveal it. Pārvatī, worship Kālikā Devī, Tāriṇī or Sundarī, using the sixteen ritual accessories and the pancatattva. After worshipping thus for a period of

three days, meditate on the six cakras. Parameśani, then recite the rosary mantra. Recite in the mahapurva lotus sixteen times, and eight times in the four petalled lotus. Recite twelve times in the six petalled lotus and twenty times in the ten petalled lotus. Recite twenty four times in the twelve petal lotus and ten times thirty two (?) in the sixteen petal lotus.

Goddess of gods, using retention of breath, recite the mantras in the six rosaries. Deveśī, so I have spoken of the rule giving one a long life. Reciting using the rosary of letters makes a person Mṛtyunjaya.

Śrī Devī said: Between the Mūlādhāra and the top of the head lies the renowned Suṣumnā. In this womb-like location lives she, the Devī, who is the form of Kuṇḍā. Kuṇḍalinī Devī is always adorned with the fifty letters. O Deva, tell me of this rosary form, I have doubts in my heart.

Śrī Śiva said: Lead (her) using Hamṣa, inhalation, and the yoga of the vital breath to the great 1,000 petalled lotus, the treasury of bija, the temple of Śiva. After seeing the Kamini, a person reaches Śiva in the 1,000 petals. Using the rosary, always entwine Kuṇḍali round that linga. Kamini lives in the letters A to La. The last letter, Kṣa, is in the fontanelle.

If someone then repeats the mantra, he attains the state of immortality. When the vital breath is expelled, Kamini Devī leaves the body. Therefore never recite the mantra in this state, because recitation then means death. When breath is expelled, the rosary is cut. This is true, O Suravandita. I have said before that death comes from the thread being cut. So, Charming One, I have told you the method called Mṛtyunjaya²¹.

Otherwise, a person may fix his attention on the point at the root of his nose concentratedly, drawing together the vital breath and expelling it with one exhalation. Pārvatī, if he then recites the rosary mantra, the sixteen syllable mantra or the eighteen syllable mantra 1,000 times daily, having conquered death, fever and disease, he lives a long time. Doing other than this, one become greatly diseased, and the object of enjoyment is not achieved.

Supreme Devī, the rules relating to another method are declared in the *Damara* (Tantra). A person should worship Devī Bhūtakātyāyanī carefully. Doing so, he lives for 5,000 years, there is no doubt about it. So I have spoken of everything relating to the protection of the body.

An enjoyer (bhogin) does not attain yoga, and a yogi does not attain enjoyment (bhoga). But, Deveśī, using this tattva, a person achieves both enjoyment (bhoga) and yoga.

Śrī Devī said: What results happen when a man recites each of the rosaries. Mahādeva, speak separately about each of the fruits arising from the six lotus rosaries.

Śrī Śiva said: Reciting in the four-fold Mūlādhāra makes one a lover on earth. From reciting in the Svādhiṣṭhāna, one becomes greater than Mahendra and long-lived. By reciting in the Maṇipūra, one becomes hymned in heaven. From reciting in the great anahata lotus, one achieves equality with Brahma. By reciting in the Viśuddha, one dwells in Viṣṇu's heaven, most certainly. If reciting in the Ajña cakra, one dwells always in the Tattva Island.

O Supreme Devī, the exoteric rosaries are the famous six rosaries. The esoteric rosary is the great rosary, in the form of the fifty letters. Deveśī, how could I describe its greatness? By steadily reciting 108 times in the 1,000 petals, the result is in the ratio of one to 10,000,000, obtaining an earthly imperishable body, without doubt. Pārvatī, I have described the results of reciting in the six rosaries to you. Through them, a man

achieves longevity.

Supreme Devī, now listen to Bhūtakātyāyanī. Listen! The seven syllable supreme mantra is Om Yaṁ Hrīṁ Phaṭ Svāhā. Śrī Śiva is the ṛṣi, Virat is the metre, Bhūtakātyāyanī is the Devī, and it gives dharma, artha and kāma. Sundarī, do the six limb (nyāsa) using Om and then do prāṇāyāma. Listen attentively, I will describe the meditation.

Golden in colour, dishevelled hair, adorned with all gems, wearing a cotton garment, with eyes rolling (with intoxication), in her left hand holding a vessel full of blood, in her right hand a gold vessel filled with liquor, her throat adorned with pearls, bright as the autumn Moon, with radiant feet and toes. To become successful, meditate on the boon giving Nityā in this way.

Place on your left the ordinary offering. After doing jīva nyāsa and so forth, worship Parameśvarī, using sixteen ritual accessories and the pañcatattva. Worship her most carefully in the middle of a house for three days, then recite the great mantra 1,000 times.

Then worship Devī in a desolate place for three days, daily reciting the mantra 4,000 times. Maheśāni, if not performed in this way, no siddhi is achieved. After, recite the mantra on ancestral ground for three days. This brings success, O Devī. This is true, true, Most Beloved One! I spoke of the method of offering previously in the Damara Tantra.

Paṭala Ten

Śrī Devī said: Deveśa, Ocean of Mercy, tell me of the great Kakicancu Mudrā, through which steadiness of the body is achieved.

Śrī Śiva said: Deveśī, detachedly and persistently, place the tongue at the root of the palate, then drinking slowly of the vital breath. Practice the Kakicancu by squeezing this between the teeth. It allows you to achieve every kind of creation and action.

Now I speak of everything relating to the abbreviated Yoni, listen, Dear One. Place the right ankle next to the anus, putting the liṅga in the interstice. Using the left hand, place the other ankle near to the navel. All types of acts of creation are then possible. I have spoken of the mudrā's magnificence in the *Caitanya Tantra*.

Devī, just like the greatness of a mountain of gold, or like the Vegavati river, or like the Moon (in the heavens) and so forth, so too this brings equal greatness of longevity.

Śrī Devī said: Lord of gods, guru of the universe, tell me of the ten avatars. Now I want to hear of this, tell me of their true nature. Parameśvara, reveal to me which avatar goes with which Devī.

Śrī Śiva said: Tārā Devī is the blue form, Bagalā is the tortoise incarnation, Dhūmāvatī is the boar, Chinnamastā is Nṛsimha, Bhuvaneśvarī is Vāmana, Mātangī is the Rāma form, Tripurā is Jāmadagni, Bhairavī is Balabhadra, Mahālakṣmī is Buddha, and Dūrgā is the Kalki form. Bhagavatī Kālī is the Kṛṣṇa mūrti.

Devī, the ten Devī Avatārs are thus declared. Worshipping them gives equality with Mahādeva. I have told you before about the meditation details and so forth of each.

Notes

1. The mahāvidyās are dealt with in chapter 10 of this tantra. They are Kālī, Tārā, Sundarī, Bhuvaneśvarī, Chinnamastā, Bhairavī, Dhūmāvatī, Bagalā, Mātangī, and Kamalā
2. The letter Ha is Śiva while the letter Sa is Śakti. According to ancient texts, breath is time. An individual inhales once every four seconds and exhales once every four

seconds. One is a solar breath and one a lunar breath.

3. The four tāntrik twilights of dawn, midday, sunset and midnight, when the currents of prāṇāyāma change direction and the sādhaka can do his pūja knowing he is close to the in-betweenness which is the essence of tantra.

4. An aspect of Śiva. At the churning of the milk ocean, at the beginning of time, Śiva swallowed the poison which stained his throat a deep blue. It is unclear, however, why this tantra prohibits his worship.

5. The 51 letters of the alphabet are the sacred pīthas within the body, each associated with one of the parts of the Devī which fell to earth when sliced by the discus of Viśṇu.

6. The last of the avatars of Viśṇu. He is yet to come, and when he does he will be born in Shambhala. He will ride a white horse and hold a sword which blazes like fire, bringing back to the planet harmony, according to the *Agni* and other *Purāṇas*.

7. This was the poison swallowed by Śiva in his aspect as Nilakanṭha (see above).

Akṣobhya and Tārā are also Buddhist tāntrik forms.

8. She is the Devī in her form as the five elements.

9. The primordial Devī.

10. This verse enunciates the philosophical basis of the Śakti cult. Śiva is the observer, pure awareness itself, consciousness. Śakti is the manifest universe. Only when the two are in conjunction can Śiva act through the triple Śaktis. Śiva is thus the bindu at the centre of the triangle in a yantra, as inseparable from Śakti as heat from a flame.

11. Sacred bathing spots, tanks, wells and springs

12. This is Mount Meru, considered to be at the centre of this mythical view of the universe. However, Hindu astronomers knew the earth rotated around the sun, and this mythocentrical cosmos described here is regarded as solely for meditation.

13. A description of the Devī as the Śakti Kuṇḍalinī.

14. Coiled around the central nādi which is Sun-Moon are two other nādis. The idā is the lunar nādi while the pingalā is the solar nādī. When breath enters the central channel, the Suṣumnā, time stops. So this channel is the Devī as Kuṇḍalinī.

15. Hamsa, see above. The union of Ha breath and Sa breath means the Sun and the Moon unite together in orgasm to become that which is beyond time and space, Devī Herself.

16. Śiva has five heads, corresponding to the five elements. From each mouth in his five heads, he uttered separate tantras, suitable for different souls.

17. This word means, literally, everything together flowing. That is, the universe in its different aspects of creation, maintenance and dissolution.

18. Ucchiṣṭā is the Devī of the leavings. After orgasm and pūja, the leavings must be disposed of carefully by sādhakas.

19. Devī of wine.

20. Ardhanārīśvara is the form of Śiva where he is half man and half woman. This form is the essence of Hamsa.

21. Śiva in his aspect as conqueror of death.

APPENDIX: KALI TANTRAS

Most scholars agree that tantras can be classified into Śrikula and Kālīkula texts. The former relate to the beneficent aspects of Devī, the latter the uncanny aspects which include Kālī.

Niruttara Tantra

This is a relatively brief work of 15 chapters, belonging to the *Kālī* class of tantras and written in readable and simple Sanskrit. The word Niruttara means "having no better". Chapter one deals with the three bhāvas or temperaments of a tantrik and describes how the different amnāyas, a term which here refers to the five directions (north, south, west and east including upper) relate to the classifications into divya (divine), vīra (heroic) and paśu (herdlike). Verse 16 gives some definitions: "A divya is one in whom devata predominates, while a vīra is strong-minded (uddhata). The acts of a paśu relate to the Eastern Amnaya it is said." Uddhata, which is translated here as strong-minded, is actually a technical term of the tantriks - it means a person in whom the rajas or active guṇa predominates.

The best 'directions', according to this work, appear to be the Northern and the Upper, both of which have the characteristics of vīra and divya bhāvas. Vaidika worship is for the day while Kula acts are performed at night. A vīra should not worship during the day while a paśu should not worship at night-time. The cremation ground is declared to have two meanings. One is the place "where corpses sleep" while the other is in the form of the yoni. But the worship must be dual. Without Kalapūja, Dakṣinā Kālī does not give fruit.

Chapter two begins a description of Dakṣinā Kālī, her mantra, her preparatory acts (puraścaraṇa) and the results it gives. Shri Śiva says: "One should know that the vagina (bhaga) is Bhagavatī, she is Dakṣinā and the lady of the three guṇas (Triguṇeśvarī). This vagina-form is all, that which moves and that which does not move." At the centre of the yoni, which also here means a downward pointing triangle, is the Ha-ārdha kalā which is the subtle form of the Devī.

The yoni is Dakṣinā Kālī and she is the essence of Brahma, Viṣṇu and Śiva. When semen is in the yoni of the devi, she becomes Mahākālī, the form of light, and gives birth to the universe. Śiva and Śakti are of two kinds, with qualities and without qualities. Without qualities they are a mass of light, the supreme absolute (Parabrahma), eternal. In reverse intercourse (viparītaratā), Kālī is both with qualities and without qualities. When she takes the form of the new moon, she is without qualities and is known as Aniruddha Sarasvatī. When associated with Viṣṇu, she takes the form of Mahālakṣmī, and is Māyā herself. In her form as Dakṣinā Kālī, she is the real form of all vidyās (goddesses) who give siddhi (success). Because Śiva and Śakti are one, they must be worshipped together.

Śiva then outlines the chief mantras of Dakṣinā Kālikā. He then describes the dhyāna (meditation form). A devotee should worship Kālī, using vīra bhāva, as formidable, with rising swelling breasts full of milk, the colour of a thundercloud, dusky, roaring terribly, and having four arms. She carries a newly severed head, and a sword in her upper left and lower left hands. In her right, she shows the mudrās dispelling fears and granting boons. Around her bloody throat, is a necklace made of 50 skulls which are the letters of the alphabet.

Two streams of blood trickle from her mouth. Around her are terrifying jackals which roar in the four directions. Her girdle is made of hands of corpses and she laughs. She is

naked, with dishevelled hair, and bears a crescent moon as her diadem. She is seated on the corpse form of Mahādeva, where she has intercourse with Mahākāla in the *viparita* position. Her eyes roll with liquor, her smiling face is like a lotus and she is very terrifying Mahāraudrī who gives all bliss.

The chapter then describes *vīra sādhana* at night in the cremation ground. A *sādhaka* should first worship mentally and then may do the outer form of *pūja*. He should also worship Mahākāla, whose *dhyāna* is given as follows: Of a smoky colour, with matted locks, three eyes, united with Śakti, naked, of terrifying form, his effulgence equal to a sapphire unguent. He is both with qualities and without qualities.

Then a *sādhaka* should worship the 15 Kālī Nityās in the five triangles and in the eight petals of the Kāliyantra should worship Brāhmī, Nārāyaṇī, Kaumārī, Māheśvarī, Aparājitā, Cāmuṇḍā, Vārāhī and Nārahasinhikā, from the east first. In the four doors of the yantra are Asitāṅga and the other seven Bhairavas who are Rurucaṇḍa, Krodha, Bhīṣṇa, Unmatta, Kapālī and Samhāraka. They are given worship in pairs, from the east in order.

In the 10 directions, a *sādhaka* should worship the *dikpālas* (lords of the directions). After this worship, the practitioner should meditate on her in her form as Kullukā, using a mantra with five syllables situated in the different parts of the body. Śiva says Kullukā is Tārā as Mahānilasarasvatī. Following this, one should recite the mantra 108 times, worship Mahākāla again with Lālitā and recite the armour (*kavaca*) and the hymn (*stava*).

Chapter three speaks of the *kavaca* (armour) of Dakṣinā Kālī. This runs: 'Siddhakālī, protect my head, Dakṣinā protect my forehead! Kālī protect my mouth always, Kapālī, protect my eyes. Kullā shield my cheeks always and Kurukullikā protect my mouth. Virodhinī protect the adhara (?) and Viprachittikā the lips.

'Ugrā, protect my ears always and Ugraprabhā my nostrils. Dīptā shield my throat and Nīlā be protective of my lower throat.

'Ghanā protect my chest and Mātrā always protect my diaphragm. Mudrā always protect the navel and Mitā shield my lingam always.' The *kavaca* goes on to use the 22 letters of the Kālī mantra to protect other parts of the body. Śiva then gives a hymn to Kālī called the Kālikā Stotra. This is essentially an extended meditation, similar to the above.

The main subject matter of chapter four concerns *puraścarana*, the preparatory acts a *sādhvika* or *sādhaka* must perform before she or he becomes competent to recite the mantra. Śiva first gives a set of *āsanas* or postures and then says there are 72,000 *nāḍīs* in the body. The chief *nāḍīs* for *prāṇa* (bioenergy or vital breath) are 10 and of these the most important are the *Iḍa*, the *Pingalā* and the *Suṣumnā* *nāḍīs*. Within the last is the *Citrīṇī* *nāḍī*. The three *nāḍīs* are the Moon, Sun and Fire devatas while *Suṣumnā* is of the nature of Sun and Moon conjoined.

Śiva then describes the 10 *vāyus*, which are in sets of two. When a yogi unites that which is above and that which is below, he unites Sun and Moon, realises Om and is one with *Haṁsa*. *Haṁsa*, the tantra explains, relates to the breath. The letter Ha is

exhalation and the letter Sa inhalation. A living being (jiva) recites this supreme mantra known as the Ajapā mantra (that which is not recited) 21,600 times day and night.

The ajapā mantra is called the gāyatrī of yogis and gives liberation. This, says the tantra, is the secret preparatory act before a mantra can become siddha. There follows a meditation on Kālī where she is conceived of as light extending from the feet to the top of the head. A yogi or yogini should offer fruit, flower, scent, clothes, gems mentally to Kālī again and again. This, explains Śiva, is the preparatory act of the northern amnāya of Kālī Kula.

Śiva then allocates different forms of the Devī to the different directions and describes the puraścaranas. A paśu, established in the southern amnāya should use the 22 syllable mantra and recite it two lakhs (100,000), half in the day and half at night. Every tenth time, the worshipper must give sacrifice.

Vīra puraścarana is different. The sādhaka and his śakti should be naked in the cremation ground. The śakti should have Kāmakalā written on her forehead and in the centre of that should be the Devī mantra. The mantra should be recited 100,000 times and every tenth recitation should consist of an oblation of alcohol into fire. If a sādhaka does not have a śakti, he can worship her mentally.

Without doing preparatory acts, there is no entitlement to worship. Pūja done without the preparatory acts makes black magic out of a person's recitation and sacrifice. One is also to give gifts to the guru and to his śakti and his relatives. Success in mantra cannot be achieved without supreme devotion.

Chapter five speaks of the Rajanī ("the coloured or dark female"), which here seems to mean the śakti of a sādhaka. She is hidden in the three worlds. She should be free of shame, free of the opposites (dvandva), devoted to Śiva, pure (satva-gatā) and by her own will (svecchayā) takes the vīparīta posture in intercourse.

A sādhaka may also meditate on her mentally, as a mass of light in the brow. In this supreme form she sheds nectar. She should also be meditated upon as Gāyatrī in the form of exhalation and inhalation. This, says Śiva, is the Brahma Gāyatrī of yogis.

To be successful, a yogi must reject greed, lust and envy. If a yogi does pūja prompted by these, he goes to the Raurava Hell and becomes miserable. He is to reject the idea of difference and then achieves liberation. No-one should worship Kālī if hungry or thirsty. "After eating and drinking, one should worship the auspicious Kālikā."

Unless one is a vīra or a divya, one should not worship Kālikā. That brings sorrow 'at every step' and a person goes to Naraka Hell. One should not worship Kālikā if lazy, as that will bring an individual to the level of a paśu (beast). The Kālikā darśana is the latā darśana, that is the revealed doctrine into which sexual intercourse, likened to the twining of a vine, enters. It should be performed in an empty place, in a cremation ground, at a river-bank, on a mountain. There, one should worship Śakti. Without a guru, one should not perform ritual intercourse, which leads to hell, destruction and poverty. In vīra sādhana of Kālikā one should use meat, wine, flesh, fish and maithuna (the five Ms). The text describes forms of the Devī who are worshipped in this fashion.

Chapter six speaks of the siddhi which ensues from worship of the Rajanī, the chief of which is liberation whilst living. Śiva says that this knowledge, which destroys Saṃsāra, should never be revealed. He then describes vīra sādhana. The union of female and male is the supreme essence and is the worship of Kālikā. It gives siddhi and is hard to obtain even for the gods.

In chapter seven, Shri Devī asks about abhiṣeka. Śiva says there are two types, that which is done in the vaidika way and also knowledge (jñāna) abhiṣeka, which is hidden in all the tantras. He says a tantrik should do Kula-abhiṣeka, which creates peace, all that is good, dispels ailments, gives wealth, destroys great sins and the like. It gives the fruit of all bathing places (tīrtha).

It is to be obtained from the guru. Śiva says that the devatas are not satisfied unless there is bliss coming from the worship of Kālī and the five Ms. Without Kulācāra, it is impossible to be successful in the Kālī mantra. Without this type of abhiṣeka, all pūja turns into black magic and an individual goes to Naraka Hell or worse.

One must bow to the true guru, to deva and devi, do guru pūja and then perform the abhiṣeka at the root of a bilva tree, at the junction of three paths, in the ancestral ground, in a deserted place and in other favoured Kaula spots.

Chapter eight opens with Śiva talking of arghya and the establishment of a pot to do the puraścaraṇa. He gives the mantras associated with the worship. The chapter speaks of the Mahapūja, or great worship, and goes on to list at great length the different devatas of the tradition connected with the abhiṣeka. This worship gives success to a sādhaka.

In chapter nine, Devī asks how a person becomes successful in the mantras. Śiva describes the initiation of a Kula Śakti. After drawing a Kāmakalā yantra, the sādhaka should whisper the root mantra in her left ear. The initiated śakti sits on the left of the sādhaka, wearing red clothes, smeared with various scents and adorned with different jewels. The mantra should be drawn on her forehead. By worshipping this śakti in the Kulalula rite, devis from everywhere are attracted to the cakra. This rite produces nirvana for gods and for men. Intercourse with an initiated śakti brings success, provided the participants are initiated by the guru, otherwise the sādhaka is cast into the Naraka underworld.

Devī says she still is unsure about the different Śaktis and asks Śiva to explain further. Śiva says he will speak specifically about the Kula sādhana. A person should not do Kula sādhana without an initiated Vīra Śakti.

He speaks of five cakras where these śaktis may be worshipped, which are the Rāja cakra, the Mahācakra, the Deva cakra, the Vīra cakra and the Paśu cakra. Brahmācāris and Gṛihasthas (householders) can worship in these five cakras. He speaks of various substances used in the cakras including svayambhū, kunḍa, gola and udbhava flowers, which are Kaula tantrik code-terms for menstrual blood and also gives days of the waxing and waning Moon which bring success in the particular rites. The goddess asks who are the five mothers worshipped in the rite. Śiva explains they must be initiated women. Without worship of svayambhū, gola, kunḍa and udbhava flowers, the rites are useless and bring harm to sadhakas. Śiva says that Vīra or heroic sādhana may only be

accomplished with an initiated Śakti. Cakras are of five types: Rājacakra, the Mahācakra, the Devacakra, the Vīracakra and the Paśucakra.

In chapter 10, Śiva gives details of the ritual accessories (upacharas) employed in these as well as the best times for creating them. The best times are the eighth and fourteenth days of the waning Moon on a Tuesday or on the fourth and seventh days of the waxing Moon on a Thursday. 64,000 forms of the Devī dwell in the different cakras. The Vīra Cakra should take place on an eighth or fourteenth day of the dark fortnight in the ancestral grounds, that is the cremation ground. Śiva completes this chapter by describing the five maidens (Kanyās) and their worship.

Devī asks Śiva about sādhana of the yoni in chapter eleven. First, Śiva describes the characteristics of the sādhaka, then moves on to the sādhvika. The male should be free from duality, ego-less, generous, fearless, pure, devoted to his gurudeva, peaceful and devoid of shame and greed. He should wear red clothes and red gems.

The sādhvika (female worshipper) should have similar qualities and when having intercourse should, by her own will (svecchayā) assume the inverse sexual position (viparīta). She should be initiated in the tradition. The mantra should be recited 108 times and the Devī worshipped internally. The Kulacakra should be drawn using vajra flowers and the preparatory act completed by reciting the mantra 108 times. The mantra Hrīṁ should be drawn on the forehead of the Śakti. Śiva says that without pūja of Kamākhyā, it is impossible to be successful in the mantra. More details are given in chapter twelve.

In chapter thirteen, the Devī asks Śiva about the Vidyās (female mantras) giving siddhi (success). Śiva relates the different goddesses to the types of Śakti. Tārā is the Cāṇḍālī, Śrī Vidyā the Brāhmaṇī, Cchinnamastā the Kāpālī. This chapter also gives results from worshipping Devī for a given period of time. Doing Kaula pūja according to the Mahācinācara rule and worshipping Kamākhyā in a cremation ground gives sovereignty.

The quite long chapter fourteen opens with Devī asking Śiva about the Veṣyās. This word, literally, means whore but is applied in this tantra to initiated Śaktis and to Devīs. Śiva enumerates seven, the Gupta Veṣyā, the Mahaveṣyā, the Kulaveṣyā, the Mahodayā, the Rajaveṣyā, the Devaveṣyā and the Brahmaveṣyā. The Guptaveṣyā is without shame, with her eyes rolling with lust. The Mahodayā, by her own will, takes the viparīta position. The Kulaveṣyā is the spouse of the Kula. The Mahaveṣyā is a digambarī by her own will, that is, she goes naked. Then follows a eulogy of the viparīta position. If mantra is recited when in intercourse with the Śakti, she is Kālī and gives mantra-siddhi and nirvana. When semen is emitted during the rite, a sādhaka becomes like Mahākāla while the sādhvika becomes like Dakṣiṇā Kālikā. Only through the Kaula rite does a human being become enlightened.

The fifteenth chapter deals with the five things, known as the five Ms, and used in vamācara rites. These are madya (wine), mamsa (flesh), mina (fish), mudrā (bean) and maithuna (sexual intercourse). The sādhaka, at night, sits with his Śakti to his left, does the various types of nyāsa first. The chapter gives the rules of pūja and towards the end enumerates the ten Mahāvidyās and the other Siddhā Vidyās. These are given as Kālī, Tārā, Cchinnā, Mataṅgī, Bhuvaneśvarī, Annapūrṇā, Nityā, Durgā, Mahiṣamardini,

Tvaritā, Tripurāputā, Bhairavī, Bagalā, Dhūmāvatī, Kamalā, Sarasvatī, Jayadurgā, and Tripurasundarī. For these 18 Mahavidyas, there is no need for purification, nor of considering day, tithi, nakṣatra, yoga or karaṇa. Thus ends the *Niruttara Tantra*.

Guptasadhana Tantra

This tantra may be old. It's always hard to tell with these texts. It is quoted as a source in the *Matrikabhedatantra*, which may possibly date from the 13th century. The edition used for this abstract is No. 311 in the Chowkhamba Haridas Sanskrit series. The work is unabashedly of a Kaula slant, briefly exposed in twelve short chapters.

Chapter one opens on the pleasant peak of Mount Kailasa. Devī first says that she has heard of the greatness of the path of the Kulas, but now wants to hear more. Śiva says that as he is her slave, and out of love, he will tell her what she requests. Kulācāra, he says, is great knowledge and should be concealed, particularly from those of the paśu (herdlike) disposition, in the same way that Devī would hide her sexual organs from others.

Kulācāra, he says, is the essence of the vedas, the puranas and other shastras, and is very difficult to obtain. Even if he had tens upon tens of millions of mouths, he would be unable to describe the magnificence of the path of Kula. Śakti, he says, is the root of the entire universe, pervading all, and she is the cause of knowledge arising in a sādhaka.

Knowing Śakti brings happiness in this world and causes a sādhaka to dissolve in the body of Śakti in the next. Next, Śiva says that the Kulaśakti should be worshipped with the five makaras, and describes suitable śaktis for this worship as a dancer, a Kapalini, a whore, a washing girl, a girl who cuts hair, a Brahmani, a Shudrani, a Bhopala maiden and a flower-girl. These are the nine tantrik Kulaśaktis.

In the second chapter, Parvati says she wants to know about sādhana, and breaks into a eulogy of the guru. She says the guru is Brahma, Viṣṇu and Rudra and is the refuge. Guru is sacred bathing places (tīrtha), guru is tapas, guru is fire, guru is the sun and consists of the whole universe. She asks by which mantra and in which ways the guru should be served and worshipped. She asks what his meditation image is.

Śiva says that women, because of their emotional nature, should not have secrets revealed to them. Nevertheless, out of love for her, he will tell her of the meditation image and the nature of the guru. It should not be revealed to paśus, he warns.

He says that just as Kula represents Śakti, so Akula represents Śiva. A person who is dissolved in Śakti is called a Kulina. This is a reference to the idea that Śiva is the witness, inert, a corpse, and it is Śakti, Kula, who creates, maintains and destroys the universe.

The guru is the Kula circle, and one should bow to the guru seated in the centre of a great lotus which has the colour of an autumnal moon. He has a face like the full moon, and wears celestial clothes, and is scented with heavenly perfumes. He is united with the greatly alluring Suradevī, on his left, and his hands show the mudrās giving boons and dispelling fear. He is marked with every auspicious sign, and is situated in the great 1,000 petal lotus on the head.

Shri Parvati wants to hear more. She wants to know about the meditation image of the guru's śakti. Śiva replies that she is like the red lotus, wearing beautiful red clothes, she

has a slender waist, and is adorned with red jewels and a red diadem. She resembles the brightness of the autumn moon, wears beautiful shining earrings, and sits on the left of her own lord (nātha). She shows the signs giving boons and dispelling fear and holds a lotus in one of her hands.

In chapter four, Parvati asks Iśvara, whom she addresses as the giver of liberation, the lord of breath and Mahādeva, about preparatory acts (puraścaraṇa) sādhakas must undertake.

As in the *Kankalamalini Tantra*, Śiva says that the way to accomplish sādhana of the great mantra is through one's own will, here described as *sveshtacara* rather than *svecchacharya*. The usual defects and rules applying to whether worship is during the day or night do not apply. At morning, and at midday the sādhaka should recite the mantra and having performed pūja should once more recite the mantra at the evening twilight. In the evening, the sādhaka is to offer food and other offerings according to his will. After doing so, the best of sadhakas should also recite the mantra at the dead of night.

Together with his own śakti, he should recite the mantra. Joined with his śakti, the mantra gives siddhi, and not otherwise, Śiva says. There is no siddhi without a Kulaśakti, even in thousands of millions of years. After worshipping the princess, a sādhaka should give her offerings of food and the like and recite the mantra 108 times. After doing so, one should give a gift to the guru, such as gold and clothes. Unless the guru is satisfied, success in the mantra cannot be obtained. Success means that one becomes like Bhairava or Śiva himself.

Chapter four deals with the śakti and her characteristics. Shankara says that she may be one's own śakti or another's. She should be youthful and intelligent, and should be free of shame (*lajja*) and disgust (*ghrṇa*). After using the five elements according to the rule, the sādhaka should recite the mantraplacing it 100 times on the head, 100 times on the forehead, 100 times where the hair is parted in the centre (*sinduramandala* or *simanta*), 100 times on the mouth, 100 times on the throat, 100 times in the region of the heart, 100 times for each of her breasts, 100 times for the navel, and 100 times at the yoni. After doing so, the sādhaka should think of himself as one with Śiva, and using the Śiva mantra should worship his own lingam. Chewing tambula (pan), and with bliss or excitement in his heart, he should place his lingam in the yoni of śakti. He should offer his atma, together with dharma and adharma, and everything else in his nature as a sacrificer offers to fire in the susumna nāḍī using a mantra ending with Svaha. Then, while still joined with his śakti, he should utter the mantra 100 or 1,000 times. The full sacrifice, which here implies orgasm, he should then offer using the prakashakasha mantra, again ending with Svaha. The semen which flows from this orgasm should then be offered to the Devī. It may be noted here that this whole process, though couched in explicitly sexual terms, can also refer to the bliss when Kundalini rises through the sushumna nāḍī and the cakras. Whoever worships according to the previous method, says Śiva, becomes free from illness, wealthy, and equal to the god of love Kama himself. His enemies are all destroyed, and he becomes successful on earth, gaining all dominion, and equal to Śiva himself.

Amidst all this excitement, Parvati wants to know in chapter five about preparatory acts, and how many times the mantra given to the disciple by the guru should be recited in the months after initiation. Śiva says that during the first month, the mantra should be

recited 600,000 times, in month two 1,200,000 times, and in the third month 1,600,000 times. In months four and five, the number is 3,000,000 times for each. In month six, the mantra has to be recited 3,600,000 times, and in the seventh month, 4,200,000 times. In the eighth month, japa is 4,400,000 times, and in month nine 4,500,000 (or could be 5,400,000) times. Month ten needs recitation 6,000,000 times, while month 11 the number creeps up to 6,500,000 times. By the time the last month of the year is reached, the mantra has to be recited 10,000,000 times.

Śiva says that only by reciting the mantra this many times, does it become successful. As well as worshipping the śakti in the manner described in chapter four, a sādhaka must also worship the Kūmārīs, or virgins, feeding them and so forth. The *Kulachudamanitantra* goes into some detail about this process. Śiva says here that without śakti, he has the form of a corpse, while when he is joined with the Devī, he is Śivo-ham.

In chapter six, the goddess says she wants to know about the Dakṣinā form of Kālikā, who she describes as the giver of siddhi, and very hard to get knowledge of in the three worlds. Śiva says he will reveal this information, which, he says is also spoken of in the *Kālitāntra* and in Yamala. He says that knowing the essence of Dakṣinā Kālī liberates an individual from the ocean of being and says that Bhairava is the ṛṣi who revealed the mantra, and it should be pronounced in the Ushnik metre.

He gives the linchpin (kilaka), śakti and other details and says that the application of the mantra is the four ends or aims of all human beings, dharma, artha, kama and mokṣa. He tells the Devī that he has already given the complete mantra in the *Kālitāntra*. Devī then responds by asking about different elements in pūja including meditation, the place of worship the different asanas (positions, seats) called Alidha and Pratyalidha, the cremation ground, and the nights when she should be worshipped.

He answers that a candidate should be an adhikari, that is competent or entitled to worship Kālikā, and should do the daily pūja dedicated to his or her guru, or the guru's son or the guru's śakti. Without this, the fruit of a sādhaka's pūja is taken by the rakṣas and the yakṣas. The guru and his or her family are to be offered the fruit of the pūja and satisfied in every way.

The Alidha and Pratyalidha postures are the form of Kālī as the destroyer and deluder of the universe, the form of Kālī as fire itself, and so situated in the cremation ground. By performing these according to the injunctions of the guru, one obtains the four aims of mankind. One should do the pūja, by implication in the cremation ground, at night at a time which appears to be in the second ghatika (a ghatika=24 minutes) after midnight. On a great night of Kālī, one should perform pūja at midnight, using the five bhāvas, here meaning the five makaras, as part of vīra sādhana. Worshipping at different times, and in the different velas, gives different results. Those of the divine and heroic dispositions (bhāvas), should worship using the five tattvas, at midnight, to achieve the highest results and become free from time.

Chapter seven opens with something of a tiff between Śiva and Śakti. The goddess wants to know about the tattva, and entreats Śiva, if he has love for her, to reveal these details. Śiva replies that she herself is the supreme tattva, while he is a scatterbrain, and got it from her. Devī entreats him to speak, and he says that he has spoken of these matters in many tantras of old. He asks her why she keeps asking again and again. After another short exchange, Śiva launches into the matter in hand. He reveals a five syllabled purifying mantra which he says is hidden in all the tantras and which refers to

the five elements of the hidden ritual. He then describes how this affects the different worshippers. Brahmins, he says dissolve into the supreme tattva, just as water flows into water; Kṣatriya achieve oneness (sahayoga); Vaishyas gain equality with the Devī, Śūdras dwell eternally in the Devī's heaven; while others achieve equality with the (supreme) tattva. More details, he says, may be found in the *Nilatantra*, which may be the *Brihadnīlatantra*, and in other places such as yamalas.

In chapter eight there's a description of a cakra which may be used to decide whether a given Mantra will produce success. There then follows a description of the bases used for pūja. These may be yantras, gems, images, or a Śiva lingam. Unlike some other tantras, this work recommends the pūja using the lingam should be performed only when the lingam is made of a permanent substance. The *Todala Tantra* recommends that Śiva lingams should be made of clay. This chapter only has 22 verses.

The whole of chapter nine is devoted to the worship of Dhanadā Lakṣmī. It includes her Mantra, Yantra, pūja, Kavaca, and other ritual details. Dhanadā bestows wealth to a devotee.

In chapter 10 it is said that worship of the Goddess known as Matangi. It contains the hymn of Matangi, Kavaca and the Mantra. She bestows the four aims of mankind.

Chapter 11 covers the garland of letters, of 50 letters of the alphabet which make up the body of the goddess. It also deals with the physical rosary and describes the different substances from which it may be fashioned. These include crystal, red sandalwood, and beads of the Rudraksha plant. The best rosary is made of human skulls, and as also described as the great conch rosary. Inner recitation of the mantra is more powerful than external japa.

The Mantra known as Gāyatrī is described in chapter 12. The fifteen verses describe the Gāyatrī as the greatest of all mantras. having this tantra in one's house protects from all misfortunes, and brings liberation.

Kāmkālamālinī Tantra

The *Kāmkālamālinī* is a relatively short work of only five paṭalas (chapters). Like many tantras, each is of uneven length. Chapter five is probably longer than the previous four chapters put together. In the colophon at the end of each chapter, the tantra is ascribed to the Dakṣiṇāmnaya, or southern tantrik current.

The first chapter opens with Bhairavī asking Bhairava to tell her about the letters of the alphabet. He says that the letters A to Kṣa form the absolute as sound (*Śabdabrahma*), and then proceeds to enumerate the female śaktis associated with these letters. Bhairava says that the letters A to Kṣa consist of Śiva and Śakti, and without knowledge of their true meaning, it is not possible to be successful practising the left path. The letters are made up of the three gunas. This chapter, shorter than the others, then discusses the

major bija or seed mantras, including OM, shrii.m (Lakṣmī bija), krii.m, klii.m, hrī.m, hu.m, huu.m, hrau.m, ai.m, krau.m, svaahaa, drii.m and duu.m, prii.m, Tha.m Tha.m and sphrii.m.

In chapter two, Bhairavī addresses Bhairava as Nīlakanṭha (the blue throated) Mahādeva and asks him to explain to her the meaning of yoni mudrā and the three tattvas. He says that yoni mudrā is very secret and should not be revealed. It is the very form of the absolute, representing the caitanya or consciousness of mantra and bestows liberation. By grace of the yoni mudrā, Bhairava says he was able to conquer death. Semen, blood and their conjunction are the temple of Manmatha (the god of love). The yoni bija mantra should be recited 108 times and the yoni itself is the true form of the supreme absolute. The yoni should be encircled with three threads, which are the Ida, the pingala and the sushumna. The yoni of Devī is the primordial (Ādyā) form of Prakriti (nature). It is Kuṇḍalinī and Mahākuṇḍalinī, says Śiva.

Bhairava then speaks of the nāḍīs or channels of energy in the body. There are 3.5 koti (a koti=10 million) nāḍīs, but the three nāḍīs mentioned above are the chief, and represent the moon, the sun and fire. Bhairava then goes on to describe the six well known cakras through which runs the thread of the sushumna or central nāḍī in the spine. Details are given of the Dākinīs, the gods and goddesses, and the bijas of each of these cakras, with very similar details to those published by Sir John Woodroffe in *The Serpent Power*. Above the Ajna cakra, says Bhairava, is a lotus of 1,000 petals, which is the place of the seventeenth kala.

Kuṇḍali Śakti is the form of mantra, dwelling in the muladhara cakra and rising through the Chitrini to the Brahmanda or 1,000 petal lotus, is the rosary of letters, says Bhairava.

There then follows a Yoni Kavaca which is of some interest. Iśvara says that by holding it and reading it, it causes all śaktis to give boons.

The ṛṣi of the kavaca is Sadashiva, the metre for it to be pronounced in is Gāyatrī, the devata is the Eternal Yoni form, while it gives the four aims of mankind.

' m< ma< im< mI— mu< mU< me< mE< mae< maE< m> mm izrae r]Ntu Svaha,
 ' m< ma< im< mI— mu< mU< me< mE< mae< maE< m> ` ma< '
 Aakēqa< mm r]Ntu Svaha m< ma< ,
 ' m< ma< im< mI— mu< mU< me< mE< mae< maE< m> Łdyaid d] bÉ< ,r]Ntu,
 ' m< ma< im< mI— mu< mU< me< mE< mae< maE< m> Łdyaid vam bÉ< r]Ntu,
 ' m< ma< im< mI— mu< mU< me< mE< mae< maE< m> d] pad< r]Ntu mm,
 ' m< ma< im< mI— mu< mU< me< mE< mae< maE< m> vam pad< r]Ntu mm sda Svaha Svaha,
 ' m< ma< im< mI— mu< mU< me< mE< mae< maE< m> Łdaid;u nasa< r]Ntu Svaha,
 ' m< ma< im< mI— mu< mU< me< mE< mae< maE< m> %pSw< r]Ntu mm sda Svaha,
 ' m< ma< im< mI— mu< mU< me< mE< mae< maE< m> #d< ih yaein kvc< rhSy< prmaṇ t<,
 nmae yaeNyE nmae yaeNyE k {filNyE nmae nm>

OM ma.m maa.m mi.m mii.m mu.m muu.m me.m mai.m mo.m mau.m maH mama
shiro raxantu svaahaa .

OM ma.m maa.m mi.m mii.m mu.m muu.m me.m mai.m mo.m mau.m maH OM maa.m
OM aakuuTaa.m mama raxantu svaahaa ma.m maa.m .

OM ma.m maa.m mi.m mii.m mu.m muu.m me.m mai.m mo.m mau.m maH
hR^idayaadi daxa bahu.m raxantu .

OM ma.m maa.m mi.m mii.m mu.m muu.m me.m mai.m mo.m mau.m maH

hR^idayadi vaama bahu.m raxantu .

OM ma.m maa.m mi.m mii.m mu.m muu.m me.m mai.m mo.m mau.m maH daxa paada.m raxantu mama .

OM ma.m maa.m mi.m mii.m mu.m muu.m me.m mai.m mo.m mau.m maH vaama paada.m raxantu mama sadaa svaahaa svaahaa .

OM ma.m maa.m mi.m mii.m mu.m muu.m me.m mai.m mo.m mau.m maH hR^idaadiSu naasaa.m raxantu svaahaa .

OM ma.m maa.m mi.m mii.m mu.m muu.m me.m mai.m mo.m mau.m maH upastha.m raxantu mama sadaa svaahaa .

OM ma.m maa.m mi.m mii.m mu.m muu.m me.m mai.m mo.m mau.m maH ida.m hi yoni kavaca.m rahasya.m paramaad.hbhuta.m .

The kavaca should be recited in the Mūlādhāra, before the eternal yoni. It gives equality with the sun and the moon, and through the grace of Devī causes success in the yoni mudrā. The text says it should be recited with one's own woman or with another woman, following which there should be intercourse. This is an example of tantrik code. The "other woman", according to tantrik insiders, is one's wife or woman, while one's own woman here refers to the Devī within. From this point of view, sex with one's own woman is adultery. On the other hand, this tantra may well be speaking literally.

The kavaca, continues Iṣvara, should be written on bhurja leaf (birch) and written with svayambhū flowers (menstrual blood), and semen, and with other scents such as gorochana. It should be placed inside a gold ball and worn on the body. Reciting the kavaca 108 times gives success in whatever is desired. The chapter closes with the mantra namo yonyai namo yonyai kuNDalinyai namo namaH.

Chapter three returns to comparatively more sedate matters, including guru pūja, the guru mantra and a guru gīta (song).

Iṣvara says the two syllables of the word guru represent that which is without qualities and the supreme absolute, respectively. This mantra, he says, is the mahamantra, and should be concealed.

He follows by giving a dhyāna of the guru, situated in the 1,000 petal lotus. He is seated in the vīrasana, with his two hands showing the mudrās dispelling fear and giving boons. On his left thigh sits his śakti, whose face shows compassion. She wears red clothes and jewels.

The guru and his śakti should be worshipped with mental offerings (upachara). After reciting the mantra of the śakti, the kavaca of the guru should then be read. This kavaca differs from that given in the *Matrikabhedatantra*. Wearing the kavaca on different parts of the body washes away demerit in the same way as the Ganges river washes it away. The chapter closes with a brief song (gīta) extolling the virtues of the guru.

Chapter four centres around the worship of Mahākālī. Parvati asks Śiva to give the Kālī mantra, and describe her pūja. Iṣvara (Śiva) says that the mantra of Mahākālī bestows every type of success. All the gods and rishis achieved what they did through her worship. It gives both liberation and enjoyment and bestows liberation through enjoyment, when heard from the mouth of the guru.

Śiva gives the mantras of Mahākālī and says her one syllable mantra is the gives siddhi in the Kali age. He then gives a three syllable mantra of Dakṣiṇā Kālikā, followed by other three syllable mantras producing different results.

Conventional rules in the worship of Mahākālī are suspended, says Śiva. There is no rule as to time, as to the woman who is the śakti, or to defects of the mantra. Similarly, one need not pay attention to bodily defects. The sādhana may be done during the day or at night, and the recitation (japa) of the mantra may be done anywhere.

By pleasure one gains liberation, Śiva says. He says: "This is true, true, true and again true, I say."

Pūja is of three types, he says: daily, every so often, and according to desire (kamya). Here he says he will speak of the daily pūja of Mahākālī. Bhairava is the ṛṣi, Ushnik is the metre, and the devata is Mahākālī, who gives the four aims of mankind.

Without five fold purification, any pūja undertaken is black magic (abhichara). Those five purifications are of the atma, bath, the materials, the mantra and the devata. Following the placing of the materials, one should bow to the gurus on the left and to Ganapati on the right, and should then perform bhutashuddhi, the purification of the elements. (This is a meditation in which the different elements within a sādhaka are purified. There is a complete explanation and translation of this process in Woodroffe's edition of the *Mahanirvanatantra*).

Different nyāsas are then performed, and the text follows with a meditation image of Mahākālī. One should meditate on Ādyā Mahākālī as being in a celestial spot, on the central peak of the Himalaya range, under a jewelled pavilion which is the great pitha, her lotus feet served by Narada and the best of saints, worshipped by Bhairava. She is the colour of sapphire, with two large high breasts, wears variegated colour clothes, and has four arms and three eyes.

The text then follows with a description of her inner meditation, where she has limbs the colour of thunderclouds, dishevelled clothing, three eyes and is seated on Śiva's corpse. She is ornamented with a chain of skulls. In her left upper hand she holds a man's severed head, and with the lower hand holds a cleaver. She has dishevelled hair.

Śiva then gives a further dhyāna of Mahākālī, where she has a fierce, fanged mouth, is completely naked, and has three eyes. She sits in virasana on Mahākāla and makes a terrifying noise, wears a garland of skulls (mundamala) and has streams of blood pouring over her full breasts. She sways backwards and forwards, as if intoxicated. In her left hands she holds a cleaver and a severed head, and in her right shows the mudrās giving boons and dispelling fear. She has a terrifying face and her tongue rolls wildly. She has earrings made up of a bird's wing and an arrow. She is served by terrifying, roaring jackals in the cremation ground and by Bhairavas making fearful laughing noises, and who dance over men's skeletons, making their victory cries.

Whew. The text then follows with a description of Kālī's fifteen attendants, the Kālī Nityās. This leads up to the left-hand worship with the panchatattva or panchamakara. Śiva says whoever does Kula pūja without wine or flesh loses the merit of 1,000 good

incarnations. "Without wine, there is no mantra, there is no mantra except with wine," Śiva says. After performing the rite of the five makaras (see *vīrasadhana*, elsewhere on this site), one should bow again to Mahākālī before doing the dismissal and cleansing rites.

Chapter five is concerned with *puraścaraṇa*, the rites to be performed by an initiated tantrika to make a mantra successful. The *Kankalamalini*, in a similar matter to the *Devirahasya* and the *Brihadnilatana* seems to suspend complex rules for *puraścaraṇa*.

Parvati is told by Iśvara that in the Kali Yuga, folk are short lived and unable to perform rites in the way they were able to do in previous times. He says that for this worship there is no bad time, no special day or night, no need to do the *pūja* on "great nights", such as the eighth or fourteenth of a dark fortnight, nor is there a necessity for worship at the twilights (*sāṃdhya*). There are no rules about directions, places, recitation of mantra, time to do the worship. "Here, *svecchacharya* (doing the rite according to will) is the rule for the mahamantra in *sādhana*," Iśvara says.

Performing worship in the Kali Yuga in this fashion brings *siddhi* in six months, according to the text. Śiva says: "Devī, in the Kali Yuga, there are no *tirthas* (bathing spots), no vows to undertake, no *homa*, no bath, and no twilight worship (*sāṃdhya*). " Those rites belong to the previous eras of the Satya, Dvapara and Treta Yugas, he says.

However, *puraścaraṇa* is still necessary, he adds, and proceeds to give the rite suitable for tantriks during the Kali Yuga. There then follows a lengthy rite which includes the giving of substances including ghee, milk, and sugar, and the recitation of many mantras, the performance of many *nyāsas*. The importance of the rudraksha rosary is stressed at great length. The *sādhaka* should smear himself with ash, and put three lines on his forehead as well as a tilak.

Rules are given about the use of the *Gāyatrī* mantra, and towards the end of chapter five, there is a lengthy discourse on the *Devīs* of the bodily dhatus, such as Dākinī, Lākiṇī, Rākiṇī and so forth, along with their bija mantras and their various meditation images. These *Devīs* are situated in the different cakras.

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Abbreviations: **CSS** Chowkhamba Sanskrit Series. **KMP** Kalyana Mandir Prakashan. **PP** Prachya Prakashan. **KSS** Krishnadas Sanskrit Series. **KSTS** Kashmir Series of Texts and Studies. **AZ** Azoth Publishing. **AS** Agamanusandhana Samiti. **MB** Motilal Banarsidas. **TPH** Theosophical Publishing House.

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Encyclopaedia of Religion and Ethics, Vol XII, Hastings.

Encyclopaedia of Yoga, Ram Kumar Ray, PP, Varanasi, 1982. A valuable guide to some of the complexities of the tantrik tradition. Contains much information on obscure and relatively unexplored subjects like mudrās.

Encyclopedic Dictionary of Yoga, Georg Feuerstein. Paragon House, 1990. A comprehensive, illustrated guide to the tradition.

Esoterikos, Dadaji. 1982. AZ.

Experiences of a Truth Seeker, Sadhu Shantinatha, Gorakhnath Temple, Gorakhpur, nd. Shantinatha left his family and friends to become a Natha. This work describes his wanderings in India and shows that being a sadhu was far from being a picnic.

Gandharva Tantra, KSTS, 1944, edited by M.S. Kaul. Skt. text with English introduction. An important work of Shri Vidya, dealing amongst many other things, with Kāmakalā.

Ganesha: a monograph on the Elephant-Faced God, by Alice Getty. Clarendon Press, Oxford 1936 and republished by Munshiram 1971. A highly important English work on the Ganesha phenomenon full of sound scholarship, excellent photographs and a bibliography.

Ganeshasahasranamavali, Thakar Ani Company, Bombay, nd. Skt. The 1,000 names of Ganesha.

Garland of Letters, Sir John Woodroffe, Ganesh & Co, 1974. This English work covers the mantra shastra, mostly in a philosophical way. Valuable if you can wade through the terminology.

Gayatri Tantra, CSS. 1946 Skt. Greatness of the Gayatri mantra.

Gorakhnath & Mediaeval Hindu Mysticism, M.Singh, Lahore 1937

Gorakhnath & the Kanphata Yogis, G.W. Briggs, MCA Publishing House, Calcutta, 1939. Briggs collected legends, history and other material about the many Natha panths in this book.

Gorakhnath Temple & the Natha Sampradaya, Banerjea, nd. Describes the history of the temple in Gorakhpur.

Guptasadhanatantra, CSS,1996-2006. Small tantra often quoted in other tantras dealing with the five makaras. Skt.

Hanuman Calisa, Radhapresa, Delhi, nd.

Hindu Castes and Sects, Bhattacharya, Calcutta, 1916.

Hindu Polytheism, Alain Danielou, Bollingen Foundation, 1964. This voluminous work is a tour-de-force of Hinduism, managing to cover practically every aspect.

Hindu Tantrism, Gupta, Hoens & Goudriaan, Leiden 1979.

Holy Madness, Georg Feuerstein, Arkana 1990. Shows that the concept of the mad sadhus, the Avadhuta and Dattatreya is a consistent thread in many different traditions.

Hymn to Kali, Arthur Avalon, Ganesh & Co, 1965. Translation of the Karpuradistotra, a 22-verse hymn to Kālī much beloved of the Kaulas. A Sanskrit transliteration in iTrans format is available on www.shivashakti.com.

Hymns to the Goddess, Sir John Woodroffe. Ganesh & Co, 1973. A collection of translations from tantra, purana and other places.

Iconography of Shri Vidyarnava Tantra, Quarterly Journal of the Mythic Society, Vol. XXXIV, No. 1, 1943.

Indian Sadhus, Gods and Men, G.S.Ghurye, Bombay, 1962.

Ishopanishad with Wave of Bliss and The Greatness of Shiva, translated Sir John Woodroffe, Ganesh & Co, 1971.

Kabir: Maverick & Mystic, D.Scott, University Microfilms, Michigan, 1976.

Kālī Tantra, KMP Samvat 2042. Skt. A brief tantra of 12 pāṭalass detailing Kaula practices including Mahachinachara.

Kalikapurānam, tr B.N. Shastri. Sanskrit and English in two volumes, Nag Publishers 1992. A very important work rendered here into excellent English from the Sanskrit. Apart from containing legends relating to Kamākhyā, Kālī, Tripura, Shiva, Brahma, Viṣṇu *et al*, this very readable translation also contains information about how Shiva and Shakti decided they were so inseparable they should assume the half male-half female form. The latter part of this purana contains pūjas of the usual suspects in the Kaula tantrik school. (See also *Worship of the Goddess according to the Kalikapurāna*, below.)

Kalirahasyam, Krishnadas Academy, nd. Collection of pūjas and other material related to Kālī.

Kalivilasa Tantra, edited Parvati Charana, Tarkatirtha, Luzac & Co. Skt. with English introduction by Arthur Avalon. Identifies Kālī with Krishna.

Kama-Kala-Vilasa, translated Arthur Avalon, Ganesh & Co, Madras, 1953. Work of the Hadi school of Shri Vidyā. Describes the creation of the yantra from Kāmakalā.

Kamadhenu Tantra, KMP, Varanasi, nd. A tantra of 24 chapters. Covers the 50 letters of the Sanskrit alphabet, the root of mantra and considered to be the Absolute as Sound (Śabdabrahma) in great detail.

Kamaratna Tantra, ed. Pt. Hemchandra Goswami Tattabhusam, Assam Government Press, Shillong 1928. A magical tantra which contains many yantras and spells for warding off all sorts of trouble and causing others...

Kankalamalinitantra, KMP, Prayag, nd. Skt. Deals with the 50 letters of the alphabet and also includes much material about the Dākinīs, Shakinis, etc.

Karunamaya, the Cult of Avalokiteshvara-Matsyendranath in the Valley of Nepal, by John K.Locke SJ, Sahayogi Prakashan, Katmandu, 1980.

Kaula and other Upanishads, edited Arthur Avalon, Agamanusandhana Samhiti, 1922.

Kaulajñananirnaya of the School of Matsyendranath, text with introduction by Bagchi and English tr by Michael Magee, PP, Varanasi, 1986. One of the most important source texts for the Kaula and Natha traditions.

Kaulavali Nirnaya, edited Arthur Avalon, AS, Calcutta. Skt. with English introduction. Important digest of many Kaula tantras, which even refers to the Buddhistic Chandamaharoshana as one of its sources.

Kauva Tantra, by Triveni Prasad Avastha. Durga Pustak Bhandar, Allahabad. Skt and Hindi. A work containing prayogas (magical applications).

Kulachudamani Tantra, edited G. C. Vedantatirtha, Luzac 1915. A nigama, in which Devī answers Shiva's questions. Probably one of the oldest tantras available. A translation of seven out of its eight chapters was published in Azoth magazine (qv).

Kularnava Tantra. Text with English tr by Ram Kumar Rai, PP, Varanasi, 1983. A very important tantra of the Kaula tradition, dedicated to the upper amnāya or face of Shiva.

Kundalini: Aghora II, Robert Svoboda, Brotherhood of Life, 1993. ISBN 0- 914732-31-5. Svoboda is a follower of Aghori Vimalananda. This book contains a lot of first hand information about the Naths, the Siddhas and the Aghoris.

Lalita Sahasranam, translated by R. Ananthakrishna Sastry, TPH, Adyar, 1970. The 1,000 names of Lālītā from the Brahmanda Purana but with an invaluable commentary (also translated) by Bhaskararaya Machin. Includes many references to texts which now seem to have vanished completely.

Mahachinacharatantra, KMP. Skt. Brief tantra outlining the practices of Svecchacharya.

Mahakalipanchanga, Varanasi Sanskrit Series, nd. A manual of the worship of Mahakali.

Mahakalasamhita: Guhya section, three volumes. Ganganathjha Sanskrit Series. Skt. Merely a part of what is a massive work. This section deals with Guhyakali, an aspect of Kālī.

Mahamṛtyunjaya Panchangam. CSS, Samvat 2019. A manual of the aspect of Shiva conquering death.

Mahanirvana Tantra, translated Arthur Avalon (Sir John Woodroffe), Dover, 1972. Some allege that this tantra was composed in the 19th century.

Mahartha Manjari. Shri Krishnanda Sagara, 1985. Skt with Hindi tika. Important philosophical text. This edition includes an extensive commentary, the Parimala.

Mahavidya Stotra, CSS, nd.

Maheshvara Tantra, CSS, 1940.

Mahesvari Tantra, Khemaraj Krishnadas, Bombay Samvat 2040. Skt with Hindi commentary. Collection of prayogas (magical applications), including the goddess of lucid dreaming, Svapnavati.

Mahishamardini, V. Mishra, Rajesh Publications 1984. Mahishamardini is a form of Durga as the killer (mardini) of the bull-demon Mahisha. She is found in this form in the *Kulachudamani Tantra* and also in this form throughout south east Asia, including the different Indonesian Hindu kingdoms. This work is a compilation of her different statuary images, an important collocation which is still in print.

Malinivijaya Uttara Tantra, ed. Pt. Madhusudan Kaul, KSTS, Bombay 1922. Skt. Brief English introduction. This work, attributed to Kashmir Shaivism, covers many topics including mastery of the five elements or bhutas.

Matri Upasana, KMP, nd. Worship of the goddess.

Matrikabhed Tantra, ed. Ram Kumar Rai, PP, Benares, 1983. Sanskrit edition.

Matrikabhedatantra, translated by Michael Magee, Indological Book House, Varanasi, 1989.

Matrikabhedatantram & its Alchemical Ideas, Subharayapa & Roy, Indian Journal of the History of Science, III, 1

Matrika Chakra Viveka, by Svatantrananda Natha. Edited by Vyakaranacharya. Skt. with English introduction. by Gopinath Kaviraj. Benares, 1934. The philosophy of the matrikas (letters of the alphabet), applied to the Shri Yantra. Much interesting information about the states of deep sleep, dream, waking and the fourth.

Mediaeval Mysticism of India, K.Sen, London 1935.

Meru Tantra. Khemaraj Shrikrishnadas, 1993. Skt. A large text which has intrigued many because of its reference to tantriks born in London who will become lords of the earth (!)

Mysticism in Maharashtra, Ranade, Poona 1953

Mystics, Saints and Ascetics of India, The, J.C. Oman, Delhi, 1973

Nath Sect and the Yugi Caste, Journal of Anthropological Society of Bombay, XIV, 1.

Netra Tantra, KSTS, 1926. Skt. This is not, as Aghenanda Bharati says, a tantra about curing eye ailments. Instead, it is an important Shaiva Agama which deals with Mrityunjaya, Amriteshvari the Uttaramnya and the Kulamnaya.

Navagraha Stotra, Vani Vilasa Prakashan, Varanasi, Samvat 2038. Hymn to the nine planets.

Niruttara Tantra, KMP, Varanasi, nd. A Kaula work. It covers the usual topics including the well known five makaras.

Nirvanatantra, KMP, Prayag, nd. Skt.

Nityotsava, by Umanandanath. Gaekwaed Oriental Series, Baroda. Skt. Umanandanatha was a disciple of Bhaskararaya. This is an extended commentary on the Parashuram Kalpasutras, and includes most of the ritualistic practices related to the Shri Vidya tradition in an easy-to-digest form. Some of this material is translated on this site.

Obscure Religious Cults, Dasgupta, Mukhopadhyaya, Calcutta, 1969. Includes useful material on the Bauls, the Buddhist Sahajiyas, the Dharma cult and the Nathas.

Origins and Development of Dattatreya Worship in India, Hariprasad Shivprasad Joshi, Univ. of Baroda, 1965.

Panchamakara, Kalyanamandira Prakashan, Varanasi. The five makaras: maithuna (sexual intercourse), mamsa (flesh), madya (mead or liquor), mudrā (grain) and matsya (fish). The central elements of the Kaula rite.

Pancharatraraksha of Shri Vedanta Deshika, Adyar Library 1967. Skt with English introduction. A work of the South Indian Pancaratra tantrik school.

Philosophy of Gorakhnath, Banerjea, Gorakshanath Temple, nd
Post Chaitanya Sahajiya Cult, Bose, 1930.

Pranatoshini Tantra. KMP, two volumes. Skt. Important and often referred to digest of other tantrik works.

Prapanchasara Tantra, edited Arthur Avalon and Atalananda Sarasvati, MB 1981. English introduction, Skt. An important digest of different tantrik deities and philosophy.

Pratyabhijnahridayam, by Kshemaraja. Translated by Jaideva Singh, MB, 1982.

Presence of Shiva, The. Stella Kramrisch, Princeton University Press, 1981. An excellent exploration of

the significance of Rudra Shiva in all of his various forms and legends.

Principles of Tantra, edited Arthur Avalon, Ganesh & Co, 1969.

Rituals of Kalika, Mike Magee. AZ 1985. A compilation of tantrik rites to the goddess Kālī. This has been much revised and updated in the *Magic of Kālī*, some chapters of which are available here.

Rudrayamala Uttara Tantra, printed at Vacaspati Publishers, nd. Skt. Probably not the real thing, which appears to be lost forever apart from quotations.

Rudrayamala. Sanskrit with Hindi commentary. Khemaraj Shrikrishnadas. Extracts dealing with magical applications (prayogas).

Sacred Paths, by Georg Feuerstein. Larson Publications, 1991.

Saktisangamatantra, Sundari Khanda. KMP, Prayag, nd. Skt.

Saktisangamatantra, Kālī, Sundari and Cchinnamastā Khandas, Gaekwad's Oriental Series, Baroda 1941-1978. Three volumes, Skt. text. This edition has been Bowdlerised.

Sannyasa Upanishads, translated A. A. Ramanathan, Adyar Library, 1978. Contains the important Avadhuta Upanishad.

Saundaryalahari, translated S. Subhramanya Sastri, TPH 1972. Ascribed to Shankaracharya (doubtfully), remains a classic of Shri Vidya.

Serpent Power, The. Sir John Woodroffe, Ganesh & Co, 1958. Woodroffe's classic work on Kundalini, including translations, original text and some beautiful illustrations.

Shaiva Upanishads. Adyar Library, 1950. Skt. Collection of important Shiva upanishad.

Shaivism and the Phallic World, B. Bhattacharya, Vols I & II, Oxford Publishing Company, 1975.

Shaktanandatarangini, by Brahmanandagiri. Sampurnanand Sanskrit University, Varanasi 1987. Sanskrit work valuable because it contains many quotes from tantras now presumed lost.

Shakti Sutras, ascribed to Agastya. Edited by M.D. Shastri, Sarasvati Bhavan Series, nd.

Shakta Upanisads. Tr. by Dr. G. Krishna Warrier, Adyar Library Series No. 81, 1975. Collection of important Shakti upanishads.

Shakti and Shakta: Essays and Addresses, Sir John Woodroffe, Ganesh & Co, 1969.

Shanistotravali. PP, Varanasi, nd. Skt. Collection of hymns to Shani (Saturn), sometimes identified with Mahakala.

Sharadatilaka Tantra, English translation by a "board of scholars", Shri Satguru Publications, 1988. ISBN 8170301754. While this digest is important (see below), this translation mangles the English so thoroughly that anyone is bound to be confused.

Sharadatilaka Tantra, by Lakshmana Deshikendra. AS, 1933. Skt. with English introduction by Sir John Woodroffe. An important digest, similar in style to the Prapanchasara Tantra (qv).

Shiva to Shankara, Indus Source, English.

Shivasahasranamavali, Thakar Ani Company, Bombay, nd. Skt. The 1,000 names of Shiva.

Shiva Samhita, The, translated by Rai Bahadur Srisa Chandra Vasu, Mushiram Manoharlal, Allahabad, 1975.

Shiva Svarodaya, translated Ram Kumar Rai, PP, 1980. With Skt text. Tantrik science of breath, related to changes in the five elements.

Shiva Mahimnah Stotram (The Greatness of Shiva), translated Swami Pavitrananda, Advaita Ashrama, Calcutta, 1976. Skt and English.

Shri Kalachakra Tantraraja, edited Biswanath Banerjee, Asiatic Society, Calcutta, 1985. Skt with English introduction. The basic text of the Tibetan Kalachakra tradition.

Shri Kālī Nityarchana. KMP, nd. Daily pūja of Dakṣiṇā Kālīka.

Shri Kālī Upasana, Dehati Pustaka Bandhar, nd. Kālī pūja.

Shri Shrikali Kalpataru, Kulabhushan, Kalyanamandira Pushtak. Kālī pūja.

Shri Vidya Ratna Sutras, by Shri Gaudapada Charya. Edited by Gopinath Kaviraj, Princess of Wales Saraswati Bhavana Texts, Benares, 1924. Skt. with English introduction. Covers the large number of Devīs emanating from the five gates of the Chintamani Palace.

Shrividyanava Tantra, Volume I, PP, 1986. An enormous and important digest of tantras from both the Shri Kula and the Kālī Kula traditions.

Siddha Siddhanta Paddhati & Other Works of the Nath Yogis, Mallik, 1953. An important collection of texts (in Sanskrit) with an excellent English introduction.

Siddha Siddhanta Sangraha of Balabhadra, Government Sanskrit College, Benares 1925. Sanskrit text with English introduction by Gopinath Kaviraj.

Siddhisarasvatistotra, Chowkhamba, Varanasi, 1982. Skt.

Sir John Woodroffe, Tantra and Bengal Kathleen Taylor, Curzon 2001. A biography of Woodroffe. Taylor suggests that Woodroffe relied heavily on collaborators to produce translations and digests of tantrik literature.

Sitala Ashtakam. CSS, Samvat 2004. Hymn to the goddess of smallpox. This is drawn from the *Skanda Purana*.

Shiva Sutras, Jaideva Singh. MB, 1979. The core work of Kashmir Shaivism, translated with extensive commentaries, explanatory material and a glossary.

Some Aspects of the History & Doctrines of the Nathas, Gopinath Kaviraj, Princess of Wales Sarasvati Bhavan Series, Vol VI, 1927

Some Translations from the Marathi Poets, H.Bell, Bombay 1913

SOTHiS Magazine, Vol II, 1. Edited by Bailey, Hall and Magee, St Albans, 1971-1977.

Spanda Karikas, Jaideva Singh, MB 1980. Skt and English.

Svapna Jyotisha Vijnana, Sanskriti Samsthana, 1986. How astrology affects dreams. Hindi.

System of Chakras according to Gorakshanatha, Gopinath Kaviraj, Princess of Wales Sarasvati Bhavan Series, Vol II, 1923.

Tantra: The Path of Ecstasy, Georg Feuerstein, Shambhala 1998.

Tantra Bhidamam, AS, nd. Skt. Collection of mantra dictionaries.

Tantra Shakti, by Rudradevi Tripathi, Ranjana Publishing, Delhi, 1982. Skt and Hindi.

Tantraraja Tantra, edited M. Lakshmana Shastri, MB 1981. Extensive English introduction by Sir John Woodroffe, Skt. A highly important and beautifully written mediaeval text of Shri Vidya.

Tantrik Astrology, Michael Magee. Mandrake, Oxford 1989.(ISBN 1-86992- 806-7). Third edition.

Tara Rahasya, Brahmanandagiri, CSS, Varanasi, 1970, Skt. Ritual worship of Tara Devī.

Textbook of Yoga, Georg Feuerstein, Rider & Company, London 1975

Todala Tantra. Important short work. A translation was published in Azoth magazine 1984-1985 (qv).

Tribes and Castes of Bengal, The, H.H. Risley, Vol I, Bengal Secretariat Press, 1891

Tripura Rahasya, translated Swami Ramānanda Saraswathi. Ascribed to Dattatreya, this is a wonderful book full of stories and legends illustrating the oneness of Lālītā with one's own true self.

Uddamareshvara Tantra, ed. Pt. Jagad Dhar Zhadoo, Normal Press, 1947. Skt. A tantra mostly related to magical practices, including much material on the yakshinis.

Uddishat tantra, Thakurprasad Indian Booksellers, Varanasi, nd. Skt.

Ullu Tantra, Dehati Pustak Bhandar, nd. Skt and Hindi. Collection of material relating to Ullu (Owl), an aspect of Kālī.

Vamakeshvara Tantra, translated by Michael Magee. PP, Varanasi, 1989. This tantra forms part of the Nityasodashikarnava (Ocean of the Sixteen Nityas).

Varahi Panchanga, Varanasi Sanskrit Sthana, Samvat 2039. Skt. Manual of Vārāhī Devī.

Varivasya-Rahasya, Bhaskararaya Makhin, translated S. Subhramanya Sastri. Adyar Library 1968.

Bhaskararaya was an 18th century Kaula. This work and his commentary explore the significance of the Shri Vidyā Kadi root mantra.

Vijnanabhairava Tantra, translated Jaideva Singh. MB, 1989. Important practical text. Skt and English.

Vinashikatantra, translated Teun Goudriaan, MB 1985. A Shaiva tantra of the left current. Transliterated text and translation.

Vishnusahasranamavali, Thakar Ani Company, Bombay, nd. Skt. The 1,000 names of Viṣṇu.

Wholeness or Transcendence, Georg Feuerstein. Larson Publications, 1992.

Worship of the Goddess according to the Kālikapurana, K.R. Kooj, E.J. Brill, 1972. Part translation of the Kālikā Purana.

Yantra, Madhu Khanna, Thames & Hudson, 1979. English. Beautiful illustrations and some good textual material.

Yoga, the Technology of Ecstasy, Georg Feuerstein. Tarcher LA, 1989. An excellent work on yoga in all of its aspects, including much information on the Nathas and the tantrik traditions.

Yoga Bija of Gorakhnath. Swami Keshwananda Yoga Institute, Delhi. Ascribed to the famous Natha. Skt with English translation.

Yogini Hridaya, edited by Gopinath Kaviraj, Sarasvati Bhavan Granthamala, Varanasi, 1963. Skt with English foreword. Describes how the Shri Yantra evolved, the meaning of the mantra and its pūja. (See *Vamakeshvara Tantra*)

Yantrachintamani. Khemraj Shrikrishnadas, 1993. Skt/Hindi. Collection of yantras and magical rites.

Yoginitantra, Kalyana Publishing House, Bombay, 1984. Skt. Important work which includes much geographical information on the tradition, as well as a collection of rites and practices related mostly to left-hand aspects of the Goddess. Svapnavati, the goddess of lucid dream, is much discussed. A part abstract is available on this site.

Yogis of Bengal, The, R.G.Nath, Calcutta 1909

Yoni Tantra, The. Critically edited by J.A. Schoterman, Manohar 1980, Transliterated. Skt. with excellent English introduction.

Yoni Tantra, The. Translated by Lokanath Maharaj, London 1984. A PDF of this is on our site.